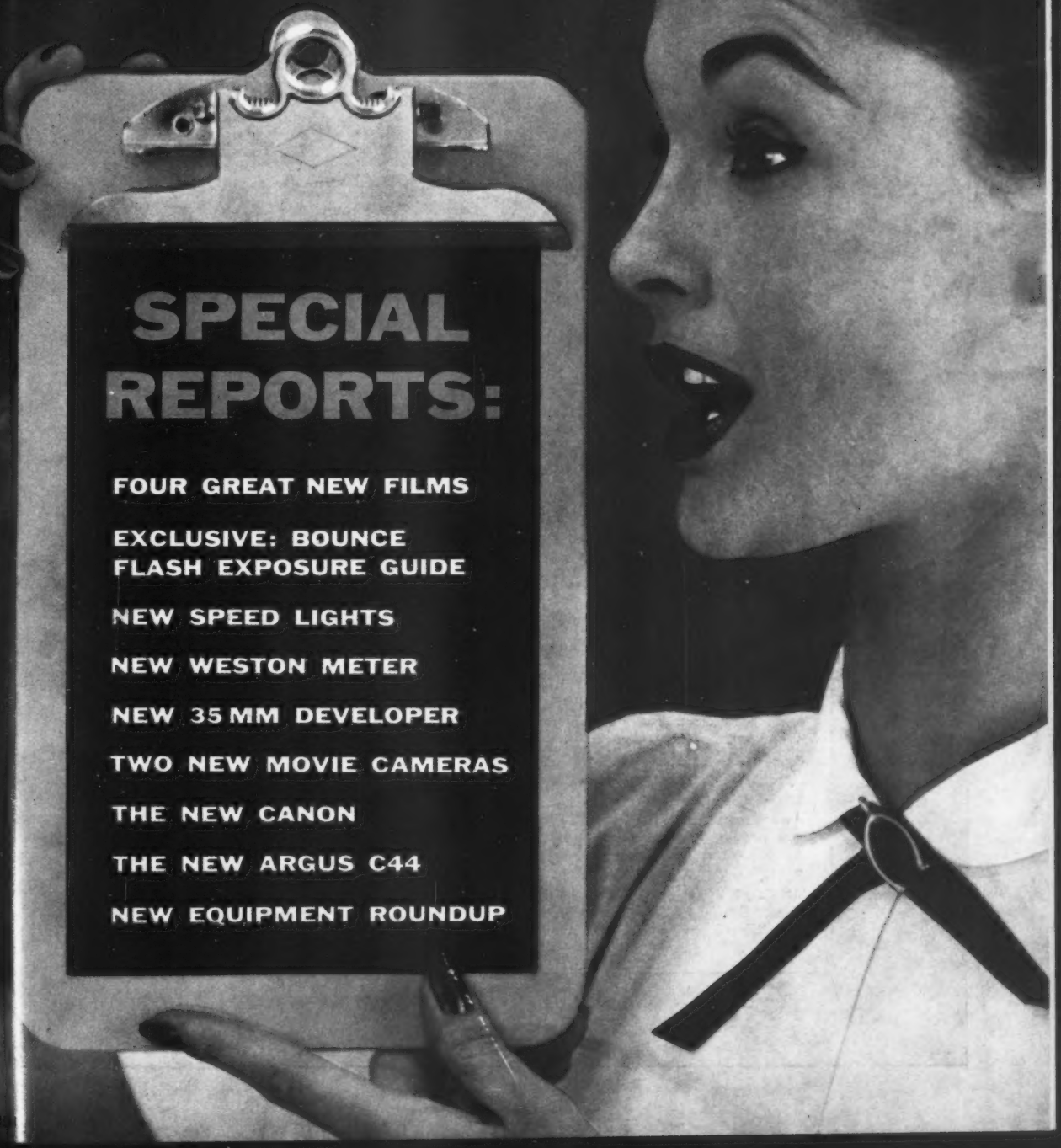
modern PHOTOGRAPHY

BIG POLAROID CONTEST!



SPECIAL REPORTS:

FOUR GREAT NEW FILMS

EXCLUSIVE: BOUNCE FLASH EXPOSURE GUIDE

NEW SPEED LIGHTS

NEW WESTON METER

NEW 35 MM DEVELOPER

TWO NEW MOVIE CAMERAS

THE NEW CANON

THE NEW ARGUS C44

NEW EQUIPMENT ROUNDUP

IT'S A GREAT YEAR FOR COLOR WITH

ANSCOCHROME

Note the amazing color fidelity of Anscochrome in this hard to take against-the-light picture

The amazing new color film that's 3 times faster than traditional films

Anscochrome (exposure index 32) makes your f3.5 lens as good for color as a super-speed f2.0 . . . even in dim light.

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ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

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Prints to cherish and share

You can process Anscochrome, make Printon prints at home. Or, use the fast dependable service of your nearby Ansco dealer.

Also in 120, 620 and 828 rolls, and in bulk in the economical Anscochrome Easy-Loader.

How to capture New York in 60 seconds

You're *sure* of your vacation shots with the Polaroid Land Camera. With *this* camera, you *know* you've got them. There's no wondering how and if they'll turn out. Shoot a picture one minute, see it the next. Mail them back home fast as the camera turns them out. Keep your favorites for copies or enlargements. See any camera dealer for a demonstration. With great new Polaroid Land Film, the quality of these pictures is terrific. And they *last* like any fine prints. **POLAROID**® *Land* **CAMERAS** are priced from $69.95 – only $1.19 a week.

MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Reentered as Second Class matter at the Post Office at New York, under the Act of March 3, 1879; additional entry at Louisville, Kentucky. Yearly subscription price is $4.00 in U.S.A. and possessions, $4.50 in Canada, $6.00 in Pan-American Union and Philippines. Elsewhere, $8.00. Single Copies 35c; Canada 40c. Elsewhere, 75c. June, 1956. Vol. 20, No. 6.

"...THE MOST ADVANCED 35MM CAMERA OF OUR DAY"

The comment above is typical of the overwhelming professional acclaim that has already greeted the new Canon V. *Quite honestly, no simple enumeration of features can fully do justice to the Canon V.* You must look at it, handle it, use it . . . to get a full picture of this wonderful new camera, and its stature among 35mm cameras. The serious photographer will find it equals even the most complex picture assignment. And the novice will bless its lack of popular "gadgets," and its dedication to a new simplicity of operation.

There are many reasons for the enormous interest in the new Canon. Its new single-stroke trigger divides the basic operational motions between both hands, leaving your trigger finger always ready to shoot. *Precious time is saved between exposures!* Parallax is gone, for Canon automatically adjusts your auxiliary viewfinder as you focus. *A new concept* . . . Canon's tri-position, built-in viewfinder permits the use of 50mm *or* 35mm as "normal" focal lengths, *in addition* to their magnified RF, or focusing setting! And with Canon's new, high-speed lenses (35mm f:1.8 and 50mm f:1.2), the field of "available light" photography is expanded more than ever. Canon's new lenses, incidentally, offer the use of their high-speed, wide-open apertures without compromise of resolution quality! *Ease of loading?* Swing Canon's fully hinged back completely open—its unique roller design keeps film flat and taut.

But these are only features—a few of them. There is also Canon precision and durability, that have made Canon the new standard by which all camera mechanisms are measured. And Canon's price . . . $325 with 50mm f:1.8 lens; $350 with 35mm f:1.8, or $450 with 50mm f:1.2 lens! *Why don't you ask your Canon Franchised Dealer to demonstrate Canon superiority—today!*

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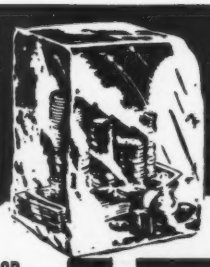

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Contax II f2 Sonnar		76.95
Contax III f2 Sonnar		107.95
Contax IIA f1.5 Sonnar	374.00	167.50
Contax IIIA f2 Sonnar	383.00	177.95
Contax IIIA f1.5	412.00	188.50
Leica IIIC f3.5 Elmar		84.50
Leica IIIC f2 Summitar		118.95
Leica IIIF f3.5 Elmar	237.00	126.50
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Kodak Signet RF, f3.5	75.00	44.50
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Minox IIIS, case, chain	139.50	77.50
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Kodak Retina IIIC, Xenon f2 RF	190.00	114.50
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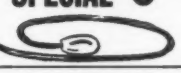

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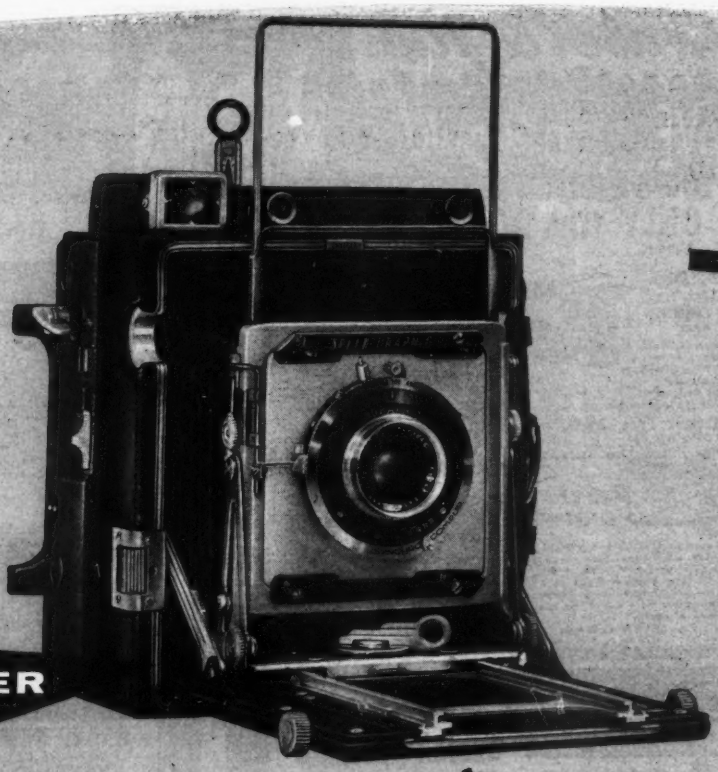

A PACEMAKER

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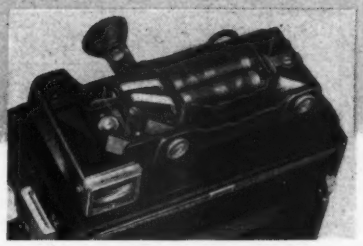
BUILT-IN GRAPHIC® RANGEFINDER



Now the Rangefinder on the Pacemaker Graphic 45 offers fast interchangeability of coupled lenses.

This new Rangefinder, with built-in Rangelite and automatic parallax-correcting optical viewfinder, is accurately matched to each lens by means of interchangeable cams. Each cam is precision-made to match a specific lens and slips into operating position without need for tools of any sort.

The Graphic Rangefinder is rugged and exceptionally stable under shock or temperature changes. It *stays* in adjustment. The Rangelite, used for focusing in poor light, operates from penlight batteries carried in the Rangefinder housing.

For complete details and price list, see your authorized Graflex dealer or write Dept. MP-66, Graflex, Inc., Rochester 8, N. Y.

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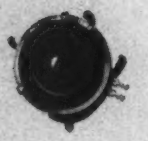

WIDE ANGLE LENSES

Special advantages of these lenses are that no focus shift is necessary when the lens is stopped down to working aperture, and the angular coverage of 80° to 88½° lets you make full use of the Pacemaker rising, shifting, tilting front. Typical choice: 90mm (3½") Graflex wide angle Optar f/6.8 in Graphex, fully sync'd shutter. **$106.65**

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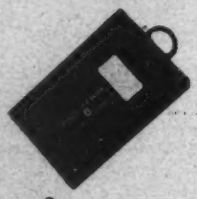

GRAFMATIC

Semi-automatic sheet film magazine. Six exposures. Allows split second film changing. Has automatic exposure counter, safety catch, "ready" signal, automatic negative numbering device. Saves space in pocket or carrying case. For Graphic 45..... **$24.95**

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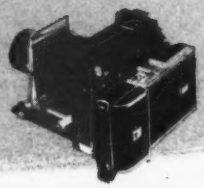
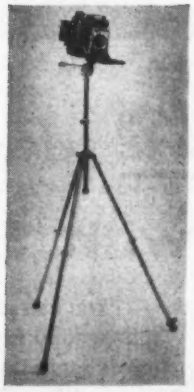
solve most photographic problems



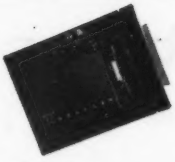
POLAROID BACK

Converts Graphic 45 for "picture-in-a-minute" photography. Used by professionals to check light and composition arrangements or where immediate print is needed. Makes picture-taking at parties and special events more fun. Assures professional quality with new Polaroid film. Only..... **$83.50**



SPEED TRIPOD

Exclusive features cut set-up time in half, lets you get camera into shooting position with one-third as many motions as needed for ordinary tripod. Has 3-D Pan Head that locks at any point from full right to full left. This is an extra movement in addition to normal vertical - horizontal adjustments. Permits instant leveling of camera from any angle on uneven ground *without* having to move or adjust tripod legs. Also has *guide-on adapter* that can be left attached to camera. It slips into correct position on the Pan Head. Price...only **$19.95**



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There is nothing which makes a modern camera more desirable than these advanced PRAKTINA FX features: a three-way interchangeable focusing system—penta prism finder, split-image rangefinder, and waist-level finder; new direct optical viewfinder; focal plane shutter with speed settings from 1/1000 to one full second and intermediate speeds; automatic film transport and shutter cocking; double exposure prevention; freedom from parallax; interchangeability of lenses; fully automatic diaphragm lens; takes wide angle and telephoto lenses ranging from 28-mm. to 800-mm.; self-timer; powerful magnifier for critical focusing at waist-level; built-in flash synchronization for flashbulbs and electronic strobe; takes bellows extensions, extension tubes and microscope adapters.

PRAKTINA FX with Penta Prism eye-level viewfinder and split-image range-finder and 58-mm. f/2.0 Zeiss Biotar lens with fully automatic diaphragm.....$297.50

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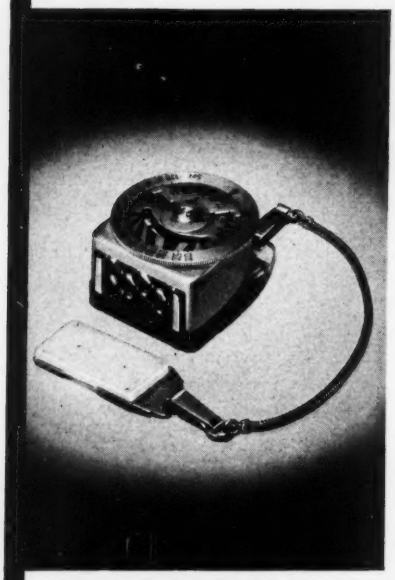

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LEICA-METER 2 fits into accessory shoe of Leica, into retainer plate on chain, or can be carried separately.

Included with the LEICA-METER 2 are: booster cell, incident light adapters, carrying case, retainer plate and chain.

LEICA-METER 2, complete . . . $24.00

Leica

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modern PHOTOGRAPHY

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LEICA PHOTOGRAPH BY ROBERT FRANK

14256

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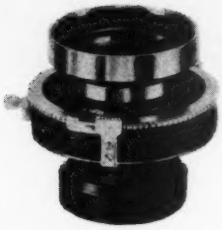

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER . . .

We posed our problem to photographer Leonard Balish: how to tell our readers about the wealth of special reports in this issue. His photogenic answer you see on our cover aided and abetted by model Nan Rees. Balish used an 8x10 view camera with a 12-in. Commercial Ektar lens and a 4x5 reducing back. Film was Daylight Ektachrome. Lighting was six electronic flash units, 800 watt-seconds each, bounced. The exposure was at f/11.

BARTERED APPENDECTOMY . . .

The *National Press Photographer* reports this one:

"Photographer Charlie Pence was assigned recently to take pictures at an engagement cocktail party in the home of a Louisville, Ky., physician.

He was just about finished when the doctor approached and told Charlie: "You've been so nice to us that I want to do something for you . . . so I'm giving you a due bill for an appendectomy!"

SEPTUAGENARIAN SWIFTY . . .

The septuagenarian swifty, former President Truman, met his match among the newsmen covering his early morning walks on a recent trip to New York. Eugene Broda, United Press Movietone cameraman, who has been bested by Mr. Truman in previous Gotham canters, showed up wearing roller skates. Equipped with camera, power packs and other photographic paraphernalia, he skated alongside his famous subject conducting an interview and filming the event.

Said Harry Truman: "Enterprise like that ought to get you a raise."

HST and friend . . .

THE BIRD TURNS . . .

It looks as if the birds have been taking lessons from their edible friends, the worms. Recently a family parakeet who was being held up near a camera to catch Colleen Watson's attention, decided he (or she) had had enough of this free posing, and that he belonged *in* the picture. He flew over and landed on Colleen's head. Her reaction more than made up for the fact that she couldn't see the birdie.

DELMAR WATSON

***Watch* the birdie?**

Her father, Delmar Watson, *Los Angeles Mirror* staff photographer, grabbed the shot—and also grabbed a prize in the December United Press newspictures contest.

PASSIONATE PHOTOGRAPHER . . .

Photoguide tells this one: "A letter on creative pictorialism in a German magazine bears a title which literally translated means 'The Stirrings of the Soul-in Tortured Gelatine.' "

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the LAST WORD

Calling All Photo Friends

Sirs:

Sometimes I think you American people are lucky, because amateur movies are so popular in your country that you can easily obtain or exchange interesting films.

Here in the Far East a cinematographer is as rare as a Kimono with zipper. So only way to get a movie film is the old make-it-yourself method. I'm anxious to exchange photos or cine films with some of your readers. Could you find anybody interested?

Kirk Odaira
140 Higashikatamachi
Bunkyoku, Tokyo, Japan

• *We sure can. And here's a special note for readers who live outside of the United States. If you'd like to strike up a correspondence with American readers, just send us your name and address, and specify your particular field of photographic interest. We'll publish this information as soon as we collect enough names.* Ed.

Any Comment?

I enjoyed your glamour issue (Feb. 1956), especially the accompanying editorials by Rudolf Arnheim and Earl Wilson. Both their interpretations of glamour are good, far better than these technique articles following them, to us who are saturated with how-to-do-its anyway.

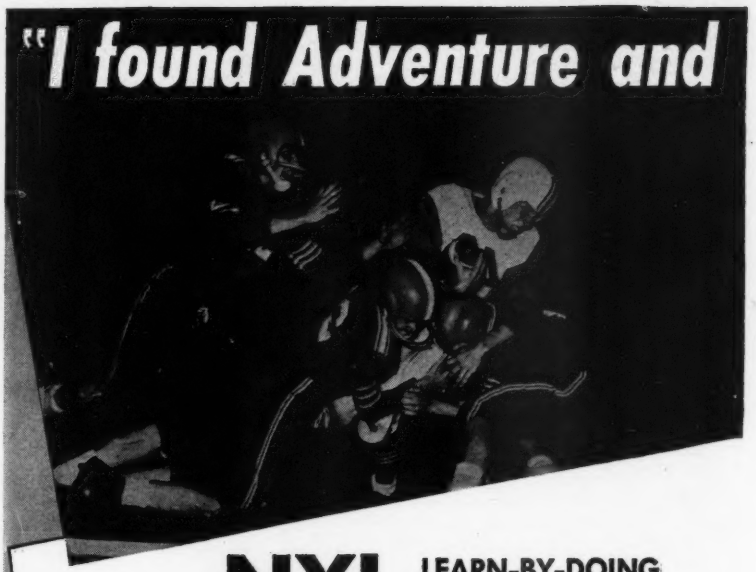
However, I have a question: what purpose does glamour photography serve beside exciting the desire of males and the pride of females? Surely it would be a bad thing if a young man built up a stereotype of the ideal woman from these pictures and then discovered woman is ordinary, like himself. Why is deceit an integral part of glamour?

Hapeville, Ga. Lamar Cason

In answer to the last question:

A rag and a bone, as Kipling said,
(Dismissing them all with a toss of his head)—
But women have learned
And men have confirmed
The male can't be pushed, but he can be led.—Ed.

"I found Adventure and



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"Shortly after, I landed this job of my dreams as Press Photographer. I sincerely thank NYI for their important advice, helpful criticism and splendid encouragement."

February 28, 1956 Robert Buskirk

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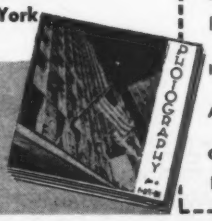

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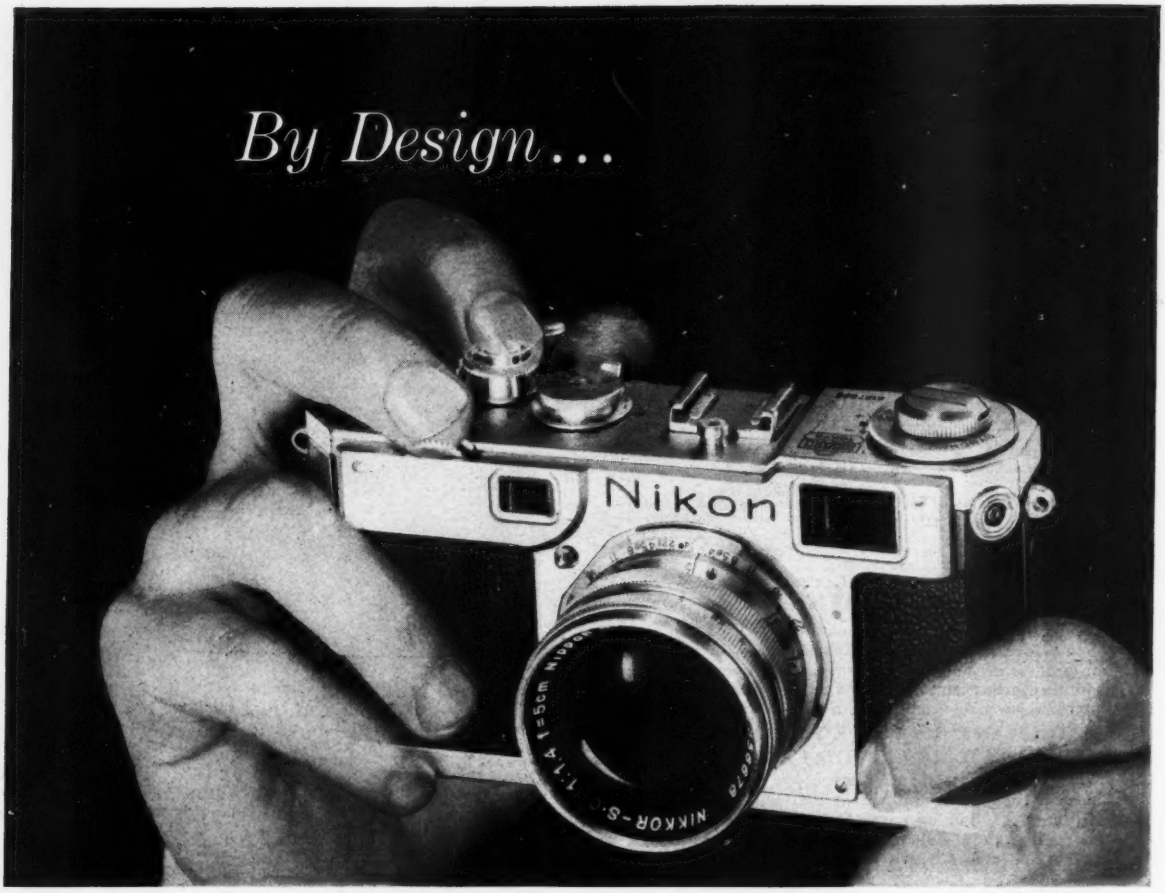

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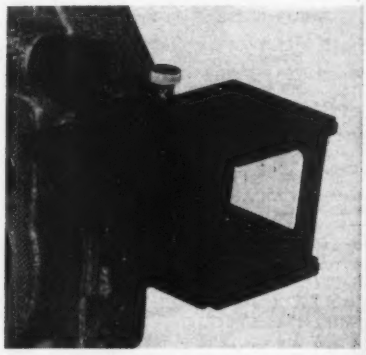

The 3V Tri-Vision fits on the barrel of your regular lens. The eyepiece at the left shows superimposed images.

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(*Continued on page* 22)

Viewlex

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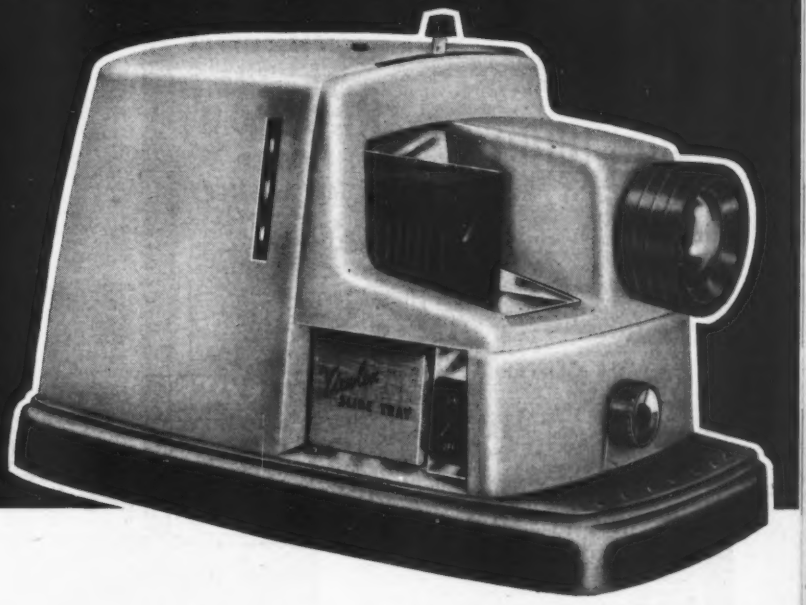

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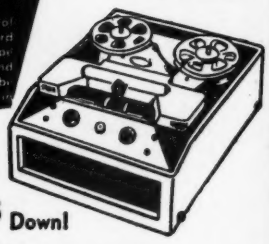

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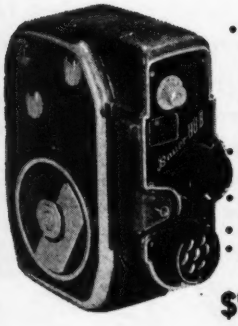

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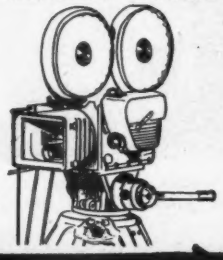

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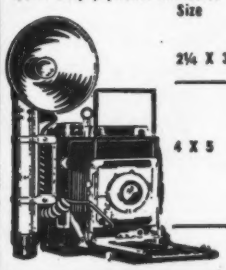
Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$178.50 Cash or	$17.85 Down
Leica IIf with Summaron coated f/3.5 lens	222.00 Cash or	22.20 Down
Leica IIIf with Elmar coated f/3.5 lens	238.00 Cash or	23.80 Down
Leica IIIf with Summaron coated f/3.5 lens	282.00 Cash or	28.20 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	366.00 Cash or	36.60 Down

1956 Pacemaker GRAPHIC OUTFITS

All **brand new**, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • **new** Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder • **new** full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter or roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include **all** this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$338.	$298.
	105mm Tessar f/3.5	298.	278.
	105mm Ektar f/3.7	343.	294.
4 X 5	135mm Schneider Xenar f/4.7	299.	279.
	135mm Optar f/4.7	368.	318.
	127mm Ektar f/4.7	368.	318.
	135mm Tessar f/4.5	348.	298.
	150mm Schneider Xenar f/4.5	348.	298.
	150mm Tessar f/4.5	348.	298.
	152mm Ektar f/4.5	386.	337.
	135mm Schneider Xenar f/3.8	348.	298.
	150mm Tessar f/3.5	398.	378.
	150mm Schneider Xenotar f/2.8	499.	458.

New Graphic rangefinder is manufactured for 4 X 5 cameras only. 2¼ X 3¼ outfits are supplied with Kalart coupled rangefinder.

New 1956 AUTOMATIC Slide Projectors

Bell & Howell Robomatic **$139.50 Cash or $13.95 Down**; Revere "553" **$79.50 Cash or $7.95 Down**; Revere "555" **$89.50 Cash or $8.95 Down**; Revere "888" **$144.50 Cash or $14.45 Down**; Revere "888" Deluxe **$159.50 Cash or $15.95 Down.** Revere models include 7 trays!

new 1956 CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Tessar 45mm f/2.8 coated lens with fully automatic diaphragm! Contaflex I **$169. Cash or $16.90 Down**; Contaflex II (Built-in Meter) **$199. Cash or $19.90 Down.**

1956 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens **$345. Cash or $34.50 Down**; or with Sonnar coated f/1.5 lens **$374. Cash or $37.40 Down.** For Contax IIIA with built-in exposure meter add **$30. Cash or $3.00 Down.**

New 1956 Automatic Exakta VX

With **fully automatic diaphragm** lens listed: Tessar f/2.8 **$259.50 Cash or $25.95 Down**; Westagon f/2.0 **$299.50 Cash or $29.95 Down**; Biotar f/2.0 **$345. Cash or $34.50 Down**; Xenon f/1.9 **$351.70 Cash or $35.17 Down.** With Pentaprism R/F add **$47. Cash or $4.70 Down.**

ALL NEW 1956 RETINA IIIc

Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter—**$199. Cash or $19.00 Down.** Optional: Curtar 35mm coated f/5.6 wide angle lens **$82.50 Cash or $8.25 Down**; Longar 80mm coated f/4.0 telephoto lens **$82.50 Cash or $8.25 Down. Retina IIIc $139.50 Cash or $13.95 Down.**

Latest 1956 CANON V

All new Canon V with Canon lens indicated: 50mm f/1.8 **$325. Cash or $32.50 Down**; 35mm f/1.8 **$350. Cash or $35. Down**; or 50mm f/1.2 **$450. Cash or $45. Down.**

1956 Kodak Brownie Movie Outfits

Complete outfits with latest Brownie camera and projector. With single lens (f/2.7) camera **$91.25 Cash or $9.19 Down**; or (f/1.9) camera **$106.50 Cash or $10.65 Down**; or turret (f/1.9) camera with wide angle and telephoto **$141.50 Cash or $14.15 Down.**

1956 POLAROID Land Cameras

Highlander Camera only **$69.95 Cash or $6.95 Down. Complete Highlander** outfit: camera, flash, meter, case for outfit, and 3 rolls of film only **$87.50 Cash or $8.75 Down! Speedliner $89.75 Cash or $8.97 Down; New 700 $125. Cash or $12.50 Down.**

Fine 1956 2¼ x 2¼ Single Lens Reflex Cameras!

Hasselblad 1000F with f/2.8 lens **$379. Cash or $37.90 Down**; Hasselblad Superwide with Biogon coated f/4.5 lens **$489.50 Cash or $48.95 Down.** Exakta 66 with Tessar coated f/2.8 lens **$319.50 Cash or $31.95 Down.**

NEW Models 1956 Rolleis

Rolleicord V with Xenar f/3.5 lens **$134.95 Cash or $13.45 Down.** Rolleiflex with Xenar f/3.5 lens **$217.50 Cash or $21.75 Down**; or with Tessar f/3.5 lens **$232.50 Cash or $23.25 Down. New** Rolleiflex 2.8D with Xenotar or Planar f/2.8 lens **$291.50 Cash or $29.15 Down.**

Top 1956 16mm Equipment!

Bolex H-16 Leader, Lytar f/1.9 **$289.50 Cash or $28.95 Down**; B&H 70-DR, TTH f/1.9 **$385.50 Cash or $38.55 Down**; amazing, value-packed new Revere C-103 (100' roll-loading, turret, automatic threading), f/1.9 **$194.50 Cash or $19.45 Down**; or with f/1.5 **$299.50 Cash or $25.25 Down.**

Complete 1956 Keystone 5-Unit MOVIE OUTFIT

Top-quality Olympic 8mm turret camera with normal f/2.5 lens, and these famous-make accessories: 6.5mm f/2.5 wide angle lens, 38mm f/3.2 telephoto lens, photo-electric meter, **plus** roll 8mm Kodachrome film. **Complete $139.50 Cash or $13.95 Down!**

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Edixa Stereo Model IIIA shown with Steinheil Redufocus Wide-Angle Converter Set

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This is the greatest, most-advanced Stereo Camera of our age. This spectacular New Edixa Stereo Camera has a Coupled Rangefinder and built-in Photo Electric Exposure Meter ... and two matched f/3.5 Steinheil Cassar color-corrected lenses in two coupled Prontor-SVS shutters with 9 speeds ... settings of bulb, 1 second, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 and self-timer. Also, built-in flash synchronization and rapid-winding lever, double exposure prevention, self-cocking lever, cable and tripod sockets and other features. Beautifully finished in satin chrome and black morocco leather. Priced at only.....**$99.50.**

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Steinheil's Scientists have just invented the New Redufocus which enables Stereo Photographers to instantly convert an Edixa Stereo to a Wide-Angle Stereo Camera! The Redufocus is attached, in a matter of seconds, to the Edixa Stereo Camera, and provides for outstanding interior shots, groups, sports, etc. The Redufocus wide-angle converter set is priced at **$119.50** with compensating viewfinder, and luxury leather case.

EDIXA RANGEFINDER STEREO ... MODEL IIA
The world's most magnificent Coupled Rangefinder Stereo Camera with Fully Automatic Features and f/3.5 Steinheil Cassar color-corrected lenses in two coupled Pronto shutters with speed settings of bulb, 1/25, 1/50, 1/100 and 1/200th of a second; also, self-timer, built-in flash, rapid-winding lever, double exposure prevention, self-cocking lever, cable and tripod sockets. Custom finished in black morocco leather and satin chrome. Priced at only.....$79.95.

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Glamorous as it is efficient, the Edixa Stereo IA will give you pictures of "exhibition" quality. Two matched 35-mm., f/3.5 Steinheil Cassar lenses assure you of crisp, needle-sharp color pictures every time! The rapid-winding lever transports the film, cocks the shutter, moves the film counter and prevents double exposures. The Vario shutters will give you a choice range of speeds from 1/25th to 1/200th second; other features include a body shutter release, built-in flash, built-in accessory shoe for rangefinder, cable and tripod sockets. The Edixa Stereo IA is finished in satin chrome and black morocco leather, and is priced at only.....$59.95.

See these new, exclusive Edixa Stereo cameras at your local dealer or write for colorful brochure.

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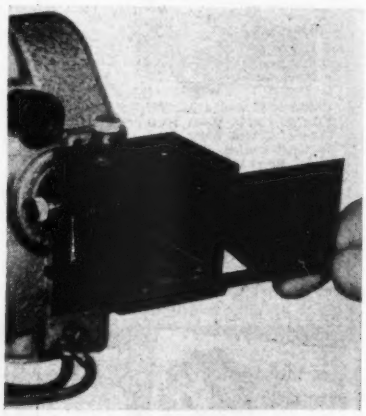
3V TRI-VISION

(*Continued from page* 19)

one image, backwind the film, and re-expose for the second image. Unless you have a rather expensive movie camera you probably don't have a backwind device. With 3V Tri-Vision, even the simplest 8mm camera can be converted to do things that only its high priced cousins have been able to do until now. Ghost images, unusual titles and abstract filming are a lot easier for the man with a simple camera or even more expensive models.



With the eyepiece removed, the attachment can serve as matte box for single, and double wipes, and fades.

The 3V Tri-Vision attachment can also be employed as a matte box, a device for making fades and wipes. The eyepiece is removed, and side covers inserted to block images not coming from in front of the camera. Fiber inserts are provided for double and single wipes along with a fadeout strip with gradations from clear to completely dark.

The 3V Tri-Vision unit can serve as an acceptable substitute for through-the-lens viewing. Titles can be lined up in the viewer or closeups framed accurately and free from parallax.

Suppose you want to superimpose a title on your vacation movies in true professional style? Your first scene shows everyone piling into the family car, it's a natural for the vacation title. You slip the 3V over your camera. Place the title card (black background) in front of the camera lens. Then sight through the Tri-Viewer eyepiece so that the car is sighted from the side. Start shooting. The result will be a title superimposed on live footage. You can even fade or wipe the title in and out.

There is a special titling unit that can be utilized in conjunction with 3V Tri-Vision. It is attached to the camera and permits you to pan while shooting titles on film. The titler can also be used in-

(*Continued on page* 30)

The Exakta System...

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When a serious photographer attains his objective—owning an Exakta VX—he has the most versatile camera in the world. With it he can photograph a subject as far as the moon or as near as a microbe. Each lens and accessory that he adds extends the camera's versatility without requiring auxiliary equipment. So, owning an Exakta VX is more than just picture taking. It's an exciting venture called Exakta Photography. It's exploring a revolutionary system of photography, the single-lens reflex system, that gives you perfect assurance you will get the exact picture you see in the viewfinder. It means photo satisfaction, pictures you will show with pride. We invite you to visit your dealer today and ask him to show you the Exakta VX and any of the equipment shown above or to write to us for more information.

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75-mm., f/1.9 Meyer Primoplan with Preset Diaphragm	356.50
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50-mm., f/2.8 Zeiss Tessar with Preset Diaphragm	326.50
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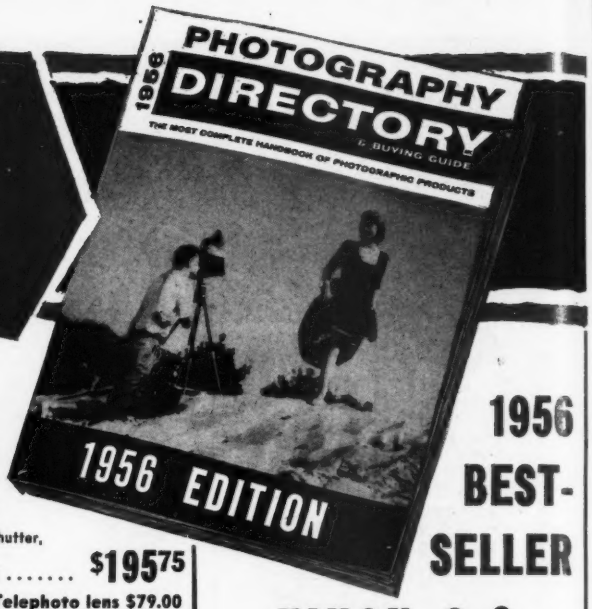

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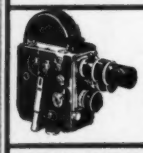

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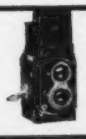

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Leica Gold-plated Tie-clasp	$1.98	
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Canon, Serenar F:1.9 Rfdr.	285.00	109.00
Con-Sol, C.Z. F:2	124.95	.....
Contaflex II, F:2.8 Meter	199.50	121.95
Contax II, Sonnar F:2	.....	72.25
Contax III, Sonnar F:2	.....	79.00
Contax IIA, Sonnar F:2	336.00	134.00
Contax IIIA, Sonnar F:1.5	412.00	176.00
Kodak Bantam Special F:2	.....	64.00
Kodak Pony F:4.5 synch	29.75	12.75
Kodak Signet, Ektar F:3.5 Rfdr.	75.00	39.50
Kodak Retina IIA, F:2 Rfdr.	127.50	66.50
Kodak Retina IIC, F:2.8 MX	139.00	83.00
Kodak Retina IIIC, F:2 Ex. Met.	190.00	111.75
Leica IIIA, F:2 Rfdr.	.....	75.75
Leica IIIC, F:2, Rfdr.	.....	95.50
Leica IIIF, Elmar F:3.5	237.00	123.95
Leica IIIF, F:2	336.00	141.95
Leica M3, camera only	288.00	.....
Minox III, F:3.5 ctd.	119.00	61.95
Minox IIIS, F:3.5, synch	139.50	74.95
Ricoh 35, case & flash	59.50	36.25
Robot Royal, F:1.9, Rfdr.	295.00	133.75
Robot 'Star', F:2.8 'MX' synch.	79.00	.....
Voigtlander Prominent F:2	220.00	99.50
Voigtlander Prominent F:1.5	270.00	135.95
Voigtlander Vitessa L, F:2.8	139.50	83.50
Voigtlander Vitessa F:2	127.50	71.50
Voigtlander Vito IIA, F:3.5	54.50	32.75

SAVE $24.55! ARGUS PB300 AUTOMATIC slide proj. w. case reg. $66.50 BRAND NEW..$41.95

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21mm Biogon F:4.5 W.A. 90°	249.00	148.95
25mm Nikkor F:4 W.A.	169.50	95.50
25mm Zeiss Topogon F:4 W.A.	108.00	.....
35mm Elmar F:3.5 W.A.	.....	43.50
35mm Summaron F:3.5 W.A.	96.00	57.25
35mm Nikkor F:3.5 W.A.	97.50	58.50
35mm Biogon F:2.8 W.A.	.....	67.00
35mm Zeiss Biometar F:2.8 W.A.	98.00	.....
50mm Summitar F:2	88.00	61.95
85mm Canon F:1.5 ctd.	238.00	114.00
85mm Zeiss Sonnar F:2	229.00	79.50
85mm Nikkor F:2	175.00	88.95
85mm Summarex F:1.5	360.00	144.95
90mm Elmar F:4, Chrome	90.00	57.50
105mm Nikkor F:2.5	152.50	96.75
135mm Hektor F:4.5	135.00	60.75
135mm Zeiss Sonnar F:4	146.00	78.95
135mm Nikkor F:3.5	135.00	76.50
200mm Telyt F:4.5 W. Refl. hsg.	258.50	128.95
400mm Telyt F:5	450.00	288.00

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4x5 Crown F:4.7 Rfdr., pre 1956---brand new **$159.00**

Ann. Speed With Rfdr. Flash	
2¼x3¼ F:4.5 Lens	81.25
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4x5 F:4.7 Lens	87.50
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Pacemaker Speed 45, F:4.7	166.00
4x5 B & J view camera, new	46.50
Linhof 23, 3 lenses	307.50
Linhof 45, F:4.5	196.50
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2x3 Graflex magazine	9.50
80mm Wide Field Ektar, synch	48.00

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FULLY AUTOMATIC
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Reg. $126.00 USED

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Kindar F:3.5 Rfdr.	38.00
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Stereo Realist, F:3.5 Rfdr.	81.75
Revere Stereo, F:3.5 Rfdr.	69.95

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- 2¼x2¼ Reflex, Autom. Filmtransport
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- Direct sports finder

reg. $83.95 BRAND NEW **$39.50**

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Automatic Diaphragm
WITH TELEPHOTO LENS
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MINILUX AUTO, reg. 24.50	9.95
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SIXTOMAT X-3, reg. 29.95	19.25
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Reg. $66.50
Bolsey 'C', Reflex case & flash $49.75

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ADDRESS _____ CITY _____ STATE _____

Here's an opportunity of a lifetime to enter Modern Photography-Photography Place's

"WIN A CAREER" CONTEST

THE RULES...

1. The contest is open to all residents of the United States except employees of MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE and families. CONTEST OPENS APRIL 5 and CLOSES AUGUST 31, 1956, Entrants must be 18 by Nov. 1, 1956 to accept apprenticeship.

2. Entries will consist of one portfolio of not more than 6 black-and-white prints or color transparencies. There is no restriction as to subject, but prints shall not exceed 11 x 14 (mounted).

3. Print your name and address on back of black-and-white prints and on sleeve or mount of color transparencies.

4. Pictures which have been published in, or accepted for publication or are under consideration by any photographic magazine other than MODERN PHOTOGRAPHY are not eligible. Publication in any other periodical does not affect eligibility.

5. Each portfolio must contain a filled-in entry blank as provided here or available through photo dealers.

6. No entries will be returned until after announcement of winners in the December 1956 issue of MODERN PHOTOGRAPHY. We will not enter into any correspondence regarding entries. Portfolios which did not win prizes will then be returned only if self-addressed, stamped envelope was included when original entry was submitted.

7. Prize-winning pictures and their negatives become the exclusive property of MODERN PHOTOGRAPHY, PHOTOGRAPHY PLACE for one year. They will then be returned to the owners. Original negatives of prize-winning prints must be furnished before prizes can be awarded.

8. Decision of the judges is final.

9. Entries must be postmarked no later than August 31st, 1956. Prize winners will be announced in the December 1956 issue of MODERN PHOTOGRAPHY. Although extreme care will be taken, MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE assume no responsibility for loss of or damage to entries.

THE JUDGES

EDWARD STEICHEN	Dir. of Photography Museum of Modern Art
STEVE ALLEN	TV personality Amateur Photog.
SY SPECTOR	Camera Columnist N. Y. Journal-Amer.
WILLIAM BUCKLEY	Art Director Benton & Bowles
JOHN REIDY	Camera Columnist N. Y. Daily Mirror
LOUIS MERCIER	Picture Editor Holiday Magazine
SUREN ERMOYAN	Art Dir. & V. Pres. Lennen & Newell, Inc.
JACK DESCHIN	Camera Columnist N. Y. Times
JERRY LINK	Vice President Kenyon & Eckhardt
ARTHUR ROTHSTEIN	Tech. Dir. of Photog. Look Magazine
IRVING DESFOR	Camera Columnist Associated Press
TANA HOBAN	Famous Photographer of Children

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A three-month photographic apprenticeship with $100 a week salary for one man, one woman at Photography Place, one of New York's greatest complete photo studios.

Instruction under the direction of some of the world's leading photographers in indoor, outdoor, studio techniques, fashion, still life, editorial, advertising, magazine photography. Work with experienced darkroom technicians learning the latest techniques for developing, printing, enlarging—truly an unbelievable opportunity to begin your career in photography. Both winners will receive an additional prize: an automatic twin-lens f/3.5 Rolleiflex camera and carrying case to use during his and her apprenticeship and to keep permanently.

ENTRY BLANK

To: Photography Place, 240 E. 45th St., N. Y. 7

Please enter the enclosed portfolio in the MODERN PHOTOGRAPHY-PHOTOGRAPHY PLACE "Win a Career" Photo Contest for 1956. It is submitted in accordance with the rules, which I have read.

Name..... (PLEASE PRINT)

Street.....

Town.....Zone.....State.....

Photo Dealer's Name.....

Age..... Male ☐ Female ☐

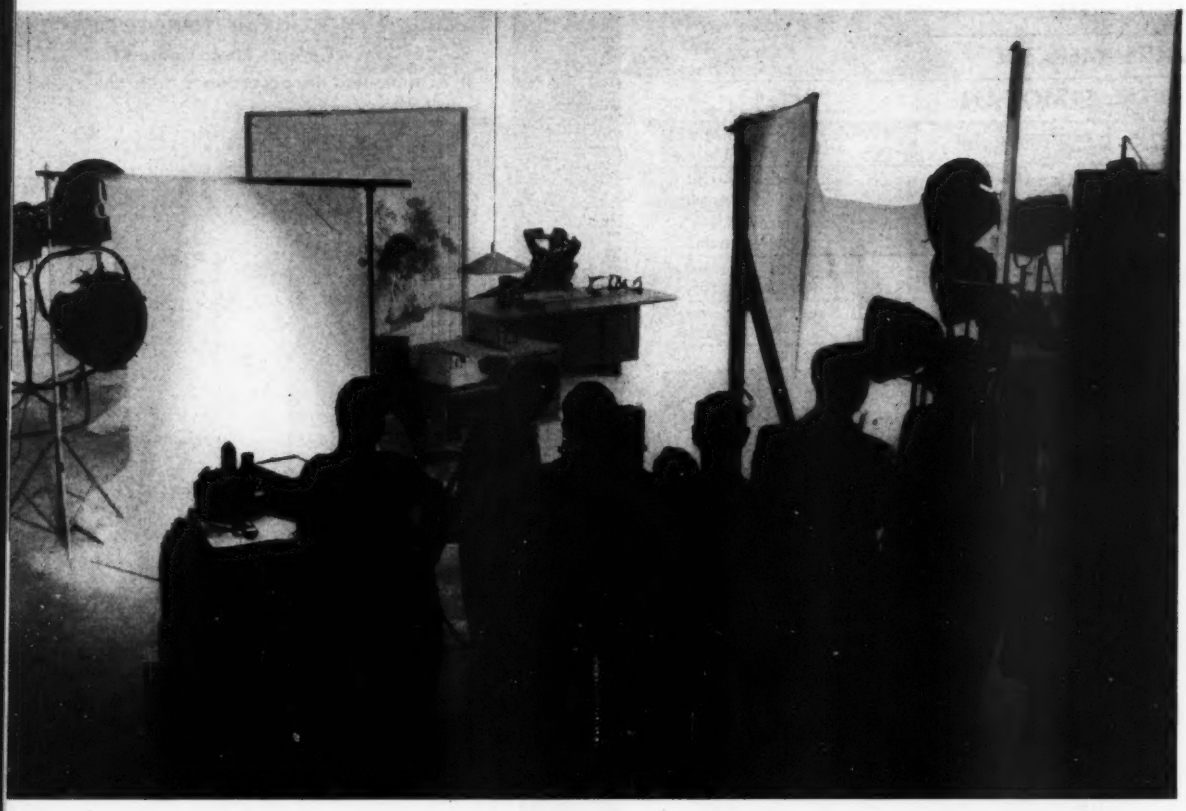
IMPORTANT: Be sure to attach this entry blank to your portfolio. If you want your pictures returned in the event you do not win a prize, be sure to include a self-addressed, stamped envelope.

For 39 Other Exciting Prizes

Turn To Page 110

contest winners will work at

PHOTOGRAPHY



Editor's Note: What's Photography Place like? Here's writer-photographer Ted Russell's account of the photographic studio where the two prizewinners of the "Win a Career Contest" (see pages 26 and 27) will be apprenticed.

The grey overhead doors slid open and a sleek, highly polished 1956 Pontiac drove smoothly up the concrete ramp. An alert assistant motioned the driver to stop, darted in front of the car and moved four 2000 watt spot lights out of its path. To the left, photographer Ernst Beadle peered through the ground glass of his 8x10 Deardorf at a breath-taking, beautiful blonde model wearing a resplendent red dress. To the right, photographer Bruce Knight worked quietly and patiently arranging and rearranging thousands of dollars worth of jewelry. It was just another typical day at Photography Place's 45th St. studio in Manhattan.

What exactly is "Photography Place?" Photography Place represents a relatively new concept in the still photography business utilizing three huge fully-equipped studios, two in New York and one in Detroit.

Studio policy embodies the newest concept of modern advertising photography—to combine the highest type editorial talent with experienced advertising direction to produce advertising photographs of a consistently high calibre—to utilize the talents of photographers who have achieved world wide recognition in the editorial sphere into the realm of "visual advertising." The current strong trend in advertising illustration is (and has been for the past decade) toward the use of photography as the most convincing means of illustrating a product.

Photography Place was conceived and organized with the concept that creative forces could be applied to this new understanding. For example, in order to strongly motivate "buying" a picture must have emotional content. A photograph must do more than mirror an advertiser's product, a photograph must contain strong feeling and mood. The combination of talent and interest that recognized (*Continued on page* 128)

PLACE

***Far left*: Specially constructed sets for advertising accounts take up only a small amount of the floor space at Photography Place. Often as many as four different photographs will be in progress at one time within the studio.**

***Left*: Photography Place stylist, Mary Hicks, gives model Phylis Newel of Plaza 5 Agency a last minute going over before she goes on set for the picture, *far left*.**

***Left below*: Darkroom man, Bob King, practices a bit of dodging under one of the print room's enlargers. Photography Place darkrooms can handle any size negative from 35mm to 11x14. Darkroom technicians are experts.**

***Below*: G. L. Greb, president of Photography Place, directs a picture. He sits in front of 8x10 view camera and operates a Packard shutter with a pneumatic air release. An assistant, Philip Lustig, stands behind the camera ready to take out the dark slide, change holders.**

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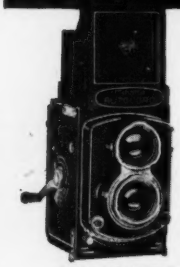
Designed to fit your needs—priced to fit your budget, the precision-built Minolta 'A' has the features of the most expensive cameras—plus exclusive extras. It makes picture taking a joy, gives you needle-sharp, full-toned negatives, and stands up under the hardest use.

Additional features include depth-of-field scale, completely removable back for easy loading of all standard 35mm color and black-and-white film, anti-static pressure plate, accessory shoe at top, die-cast lightweight aluminum body with leather covering and satin chrome trim.



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All Minolta cameras carry the unconditional guarantee of the manufacturer, makers of the most widely accepted cameras in Japan for over 27 years, PLUS the additional guarantee of the FR Corporation, exclusive U. S. sales agents for Minolta cameras and accessories and famous for over 21 years as manufacturers of high-quality photographic products—your double assurance of satisfaction.

Accessories are available for all Minolta cameras, including flash units, filters, close-up lenses and lens hoods.

Minolta Cameras are manufactured by Chiyoda Kogaku Seiko Co., Ltd., Osaka, Japan
New York Office, 150 Broadway
In Canada, Anglophoto Ltd.
Montreal, Toronto, Vancouver

See the Minoltas at your favorite photo dealer's, or write for information to:

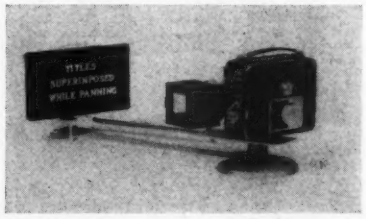
fR

THE FR CORPORATION
951 Brook Avenue, New York 51, N. Y.

3V TRI-VISION

(*Continued from page 22*)

dependently of the Tri-Vision attachment. A centering device assures proper lining up of lens and title.



Special titler can be mounted on your camera for putting titles on film while scene is actually being shot.

Some exposure and lighting adjustments must be made when using the Tri-Vision attachment. The transparent mirror reflects only 50 percent of the light it receives. Thus, exposure should be increased a half to a full stop. For indoor shooting, light should be brightest on the image you wish to appear most strongly on the film.

An added refinement called positive centering is also available. A simple lens in the eyepiece and another inside the Tri-Vision housing make it possible to view the superimposed images from waist height.

The 3V Tri-Vision, manufactured by Davis and Sanford, lists for $16.50, complete with an extra mirror, wipe and fade strips, and side covers. With positive centering the price is $18.50. Price of the titler is $29.50 in addition.—BILL MESSNER

AUTOMATIC F/1.9 LENS FOR 35mm REFLEXES

Preset or automatic diaphragm lens—which will serve best? If you're a 35mm single lens reflex enthusiast, this is probably the biggest mechanical dilemma you've been facing. Is it better to suffer the preset diaphragm, focusing first with the lens wide open, then manually shutting it before you take the picture, or should you trust the cams, springs and levers of the automatic lens which will shut the diaphragm automatically as you press the shutter release?

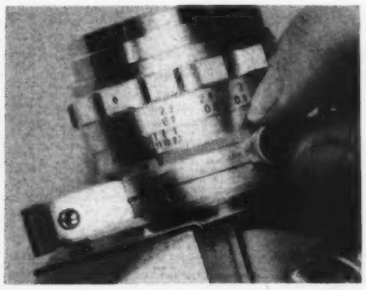
The new Steinheil 55mm f/1.9 Auto-Quinon automatic lens ($169.50 in Exakta mount) may well be the answer for you. Both optically and mechanically it performed well in MODERN's two-month long, rigorous tests.

The Auto-Quinon is a non-cocking automatic lens. That is, as you press vertically downwards on the gear-operated lens, the diaphragm shuts to the pre-

selected opening. When pressure is relieved, the lens opens. The amount of additional pressure required to operate the diaphragm is almost negligible.

Gearing for new 55mm f/1.9 Steinheil Auto-Quinon is contained in release lever housing. To trip shutter, you press downwards on lever.

The Auto-Quinon focuses to about 16 inches, and is calibrated in both meters and feet. The double helical focusing mount works smoothly and is well knurled for secure gripping. To set the aperture, you revolve a click stop aperture ring. The lens remains open at f/1.9 until you press the shutter release. Then the lens shuts silently to the predetermined opening. Smallest stop is f/22, with other click markings at f/1.9, 2.8, 4, 5.6, 8, 11 and 16. The Auto-Quinon can also be used manually. When you pull out a small button, (*see picture*) and turn it, the automatic operation ceases. Then, as you turn the aperture ring, the lens shuts to the opening indicated. Other features of the Auto-Quinon are a deep cable release socket and a well baffled integral lens shade.



Automatic or manual operation: You switch from one to other by pulling out, then rotating button on mount.

Optically, the Auto-Quinon tested on an Exakta VX by MODERN proved superior in quality. Resolution at maximum aperture was very good, and improved to excellent at f/2.8, but definition even at f/22 where many similar large aperture lenses fail, continued very good. It should prove to be a very popular lens with both professionals and amateurs alike.—H. K.

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5. **OPTIPER MX PRECISION SHUTTER,** synchronized at all speeds from 1 second to 1/400th and bulb, with built in self-timer and safety-locking body shutter release.

Light, compact, versatile, the Minolta Autocord is precision-built for professional results. With the features of the most expensive cameras — plus exclusive extras — the Autocord makes picture taking a joy, gives you large 2¼" x 2¼" needle sharp, full-toned negatives in color or black-and-white, and stands up under the hardest use.

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Fully Automatic only $99.50

Deluxe Leather Carrying Case $9.95

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All Minolta cameras carry the unconditional guarantee of the manufacturer, makers of the most widely accepted cameras in Japan for over 27 years, PLUS the additional guarantee of the FR CORPORATION, exclusive U. S. sales agents for Minolta cameras and accessories and famous for over 21 years as manufacturers of high-quality photographic products—your double assurance of absolute satisfaction.

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Accessories are available for all Minolta cameras, including flash units, filters, close-up lenses, and lens hoods.

Minolta Cameras are manufactured by Chiyoda Kogaku Seiko Co., Ltd., Osaka, Japan
New York Office, 150 Broadway
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413—California
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428—Colorado
429—Colorado And Estes (National Park)
430—Denver, Colorado
431—Great Smokey Mountains
433—Glacier Nat'l. Park, Mont.
435—Yosemite National Park
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439—Grandeur Of The Tetons
441—Yellowstone National Park
443—Wisconsin Dells
444—Petrified Forest, Ariz.
445—Hoover Dam
447—Kansas City, Mo.
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452—Mackinac Island, Michigan
460—Last Frontier Village, Las Vegas
461—Las Vegas, Nevada
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468—Zion Nat'l. Park, Utah
490—Spain
495—Portugal
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515—Rome, Italy
517—Vatican—Italy
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519—Hermosillo, Mexico
520—Mexico
525—Sightseeing In France
526—Southern France
527—France
528—Paris, France
530—Japan
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555—Australia
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561—Sightseeing In Switzerland
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575—Under The Big Top
576—Tarzan
577—Day At The Circus
580—Pin Up Girls
581—"Backstage"
582—"Ice Capades"
583—Pin Ups
584—Pin Ups
585—Pin Ups
586—Pin Ups
590—Sweden
591—Norway
593—Holland
595—French Morocco
597—Jordan
600—Passion Play
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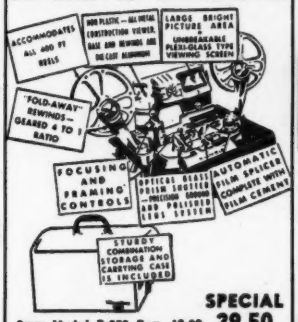

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NEW streamlined, modernistically designed Deluxe MOTION PICTURE editors for speedy editing, splicing and prevueing of 8mm or 16mm film. Deluxe ACTION VIEWER provides large, brilliant 2" x 3" picture size with exclusive built-in focusing and framing controls. Unit features "fold-away" rewind arms for extreme compactness and portability. Arms lock securely into position when in use and swivel back on base for storage purposes. Equipped with all-steel automatic splicer for fast fool-proof splicing. Complete unit in case measures 13" x 12" x 8" and weighs only 9 pounds.

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Bolex C 8 w/f2.5 ctd lens 59.50
Bolex B8 Turret w/f1.9 Var foc mt lens 99.50
Bolex H-8 Leader w/f1.9 Lytar Foc mt lens 159.00
Kodak Brownie w/f2.7 ctd lens 19.50
Kodak Brownie Turret w/3 f1.9 ctd lenses 54.50
Keystone K 25 Capri Roll film f2.5 ..... 33.50
Keystone Capri Dial O Matic Roll w/f1.9 ..... 39.50
Revere Model 80 spool w/f2.5 ctd lens 59.50
Revere Model 83 spool turret w/f1.9 foc. 87.50
Revere Model 40 Magazine w/f2.5 ctd lens 63.00

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19.95	Testrite 2 Section Elevator	11.95
22.95	Testrite 3 Section Elevator	13.50
13.50	10 oz Pocket Tripod 8 Section Brass Closes to 10" Less Head	7.95

ATTENTION SLIDE PROJECTOR OWNERS

TDC—KODAK • REVERE • ARGUS • AIREQUIPT TRAY AND MAGAZINE FILE CASES

- A United Super Buy
- Made of #1. Kiln dry 5/16" Lumber Warp proof
- Handsomely Finished in Two Tone Brown Leatherette
- Brass Coated Hardware
- Portable with Carrying Handle

FOR AIREQUIPT—KODAK—ARGUS MAGAZINES

MODEL #			Reg.	SALE PRICE
ATC 6	Holds	6	$ 5.95	$ 4.39
ATC 12	"	12	8.35	6.29
ATC 24	"	24	10.95	8.29

FOR TDC—REVERE—YANKEE—TRAYS

MODEL #			Reg.	SALE PRICE
RST 6	Holds	6	$ 5.95	$ 4.39
RST 12	"	12	8.75	6.59
RST 24	"	24	11.95	8.95

SPECIAL SALE ON MAGAZINES & TRAYS

	Per 3	Per 6
TDC Style Trays	$ 1.98	$ 3.54
Revere Style Trays	2.09	3.95
Airequipt . . . Magazines	5.07	9.54

PRICE REDUCTION BELL & HOWELL MONTEREY 8m/m CAMERA

- Brand new model #252
- f2.3 Super Comat Lens
- Exclusive Sun-Dial
- Reg. $59.95

SPECIAL OFFER: ONLY $49.95

$6.95 Case for above when purchased with camera $1.95

SAVE $22.00 T.D.C. STEREO COLORIST CAMERA

- Brand New
- Matched f3.5 ctd. lenses
- Model 739G
- Flash Synchronized
- Reg. $69.50

SPECIAL ONLY $47.50

SAVE $27.30 LABELLE 1956 PRODUCER 55 SLIDE PROJECTOR

- 500 watt Blower Cooled
- Coated f3.5, 5" lens
- 2x2 Size, accepts Strip film adapter
- 6" slide magazine accepts 75 Ready-Mounts
- Finest Quality
- Used
- Reg. $81.25

ONLY $54.95

- Used Strip Film Adapter $19.95

SAVE 40% A United Special Offer

NEW KODACHROME—EKTACHROME FILTERS • COLOR CORRECTED.

FIRST QUALITY OPTICAL FILTERS AVAILABLE

Haze #1	Skylite 1A	Haze UV	
Type A:#85	#85B	#85C	
Blue #80	#81	#81A	
#81B	#81C	#81D	
1D Flash	2D Flash	New #82B	
New #82C	Yellow 1	Yellow 2	
Red 1	Green 1	Orange	

Close-up or Portrait

FREE CATALOG FOR USE OF FILTERS

PRICE SCHEDULE

Series Size	UNITED'S PRICE
21.5 m/m	$0.99
Series 4	.99
Series 4.5	1.50
Series 5	1.17
Series 5.5	1.95
Series 6	1.35
Series 7	2.70
Series 8	4.80
Series 9	6.45

SPECIAL SALE KODACHROME FILMS • EKTACHROME

1957 DATING

DAYLIGHT & TYPE F. SIZE	SALE PRICE
K 828	$ .78
K 135 20 Exposures	1.45
K 135 36 Exposures	2.05
E 828	.78
E 120 or 620 SIZE	.99
E 135 20 Exposures	1.45
E 402 100 ft. 35mm Ektachrome	31.75

KODACHROME MOVIE FILMS PROCESSING INCLUDED

8mm	Kodachrome Spool		$ 2.89
16mm	"	100 ft. Single Perf.	8.40
8mm	"	Magazine	3.59
8mm	"	for Bolex	11.50
16mm	"	100 ft.	8.00
16mm	"	Magazine	5.35
16mm	"	Simplex	5.49
16mm	"	50 ft.	4.65

ON ALL FILM ORDERS—MINIMUM ORDER 3 ROLLS, ON Six or More Rolls WE PRE-PAY SHIPPING COSTS

ACCESSORIES FOR THE DARKROOM

ALL BRAND NEW

SAVINGS TO 40%.

FULLY GUARANTEED

List		SALE
10.95	Yankee Loadomat 20 Tank	$ 7.30
2.95	Yankee 4x5 Utility Tanks	2.10
7.95	Yankee 4x5 Agitank cut film	5.39
2.95	Yankee Safe Lite w/OA Filter	2.10
8.07	Airequipt 4 Way Fixed Easel	5.65
17.06	Airequipt Dialmaster Easel 11x14	11.95
14.34	Airequipt Photocrat 4x5 Printer	9.95
10.77	Airequipt Jr. Printer 4x5	7.55
22.00	Brumberger 5x7 Adj. Metal Printer	14.95
5.95	Brumberger 5x7 Safe Lite OA	3.99
10.05	Brumberger 8x10 Paper Safe	7.30
19.95	Brumberger 11x14 Paper Safe	13.39
2.25	Fedco Focus Rite Enlarging Aid	1.75
9.95	Fedco No. 100 Dryer 11½x15	6.75
22.95	Gra Lab #168 Luminous Timer	16.10
49.95	Premier A2 Roto Dryer 24x28"	33.95
27.50	Premier A1 Roto Dryer 12x29"	18.95
8.90	Premier 12½" Trimmer w/Guide	6.25
17.00	Premier 15" Trimmer w/Guide	11.95
9.15	Premier 12" Deckled Edged Trimmer	6.69
4.95	Staticmaster 1" Brush	3.50
12.50	Spot-O-Matic Enlarging Meter	8.75
6.70	Nikor 35mm Tank single reel	5.19
7.65	Nikor 120-620 Tank	6.09
3.95	Nikor 20 Exp. 35mm wide space reel	3.19
3.95	Nikor 36 exp. 35mm wide space reel	3.19
10.70	Nikor #33 Tank with 2 35mm reels	8.50
8.75	Kodak Timer Minutes & Seconds	6.59
9.95	Kodak 35mm Day Load Tank	7.49
28.50	Morse G 3 35.8 16mm Dev Tank	20.95
4.95	Kodak Automatic Tray Siphon	3.79
7.75	Sun Ray 11x14 Metal Adj. Easel	5.49
5.50	Sun Ray 8x10 Metal Adj. Easel	3.95
6.75	Precise 11x14 Metal Adj. Easel	4.95
.99	Carr Cut Film Hangers 4x5	.69
1.98	6" All Metal Trimmer	.98
4.95	United Foot Switch	2.69
23.75	BF1 Chemicals & Processor 7 Minute Processing Kit	19.50
89.50	Arkay 16x20 Loadmaster Print Washer	63.00
5.25	Arkay 8x10 Print Washer	3.95
8.35	Arkay 11x14 Print Washer	6.29

UNITED HAS THE NEW KODAK EKTACHROME PROCESSING OUTFIT for 35mm IN STOCK

Includes the Kodak Day Load 35mm Tank, Stirring Paddle, Thermometer, 2 Film Clips, pt. size Ektachrome E 2 Processing Kit, 16 oz. Graduate, 6 Different colored storage containers, 100 Ready Mounts—Two Trimming Guides—4 Yellow Kodaslide Boxes & Instruction Manual. Complete Kit

SPECIAL.....$21.50

ADDRESS ALL MAIL ORDERS TO UNITED, 83 Chambers St., New York 7

A UNITED SENSATIONAL OFFER
SAVE $285.50
BRAND NEW BOLEX STEREO 2-LENS OUTFIT

* Complete 7 Piece Outfit with Stereo Taking Lens, Stereo Projection Lens, Stereo Projection Sleeve Matching Sun Shades, Two Viewfinder Masks, Turret Clamp Screw Stand-Off Support for Octameter.

ORIGINAL LIST $355
Shipped Post Paid for Only **$67.50**

ATTENTION 16mm CAMERA OWNERS

BOLEX PAN CINOR 16mm ZOOM LENS. MODEL 60 VARIABLE LENS from 20mm Wide Angle to 60mm Telephoto

BRAND NEW
ORIGINAL LIST $322.00
FREE LEATHER CARRYING CASE
A UNITED SPECIAL AT ONLY.... **$177.00**

IMPORTED LENSES

DISPLAY, USED AND NEW LENSES

THE FINEST YOU CAN BUY ALL ARE COATED COLOR CORRECTED. ALL ARE OPTICALLY PERFECT. REDUCED TO ABSOLUTE MINIMUM. 2 YEAR GUARANTEE. 30 DAY MONEY BACK GUARANTEE.

Used Lenses Listed With an Asterisk

FOR LEICA AND CANON

* 28mm f3.5 Serenar ctd wide angle ..... $ 75.00
* 50mm f3.5 Elmar ctd normal 32.50
* 50mm f2 Summicron ctd normal 95.00
50mm f1.5 Xenon ctd normal 79.00
* 85mm f1.5 Summarex ctd telephoto 175.00
*100mm f4 Serenar ctd telephoto 39.50
* 90mm f4 Elmar ctd screw mt telephoto 59.50
*135mm f4.5 Hektor ctd screw mt telephoto 84.50

SPECIAL OFFER BRAND NEW TELEPHOTOS FOR LEICA AND CANON

List $59.95 90mm Sun f4 coated, color corrected, depth of field scale cpld. ..... $ 28.95
List $150.00 85mm f2 Tele Colinar, ctd, color corrected, coupled to R.F. 83.50

FOR CONTAX AND NIKON

* 35mm f2.8 Zeiss Biogon ctd w/angle ..... $ 84.50
* 35mm f2.5 Nikkor ctd wide angle 94.00
* 85mm f2 Nikkor ctd telephoto 89.50
*105mm f2.5 Nikkor ctd telephoto 99.50
85mm f4 Zeiss Triotar ctd telephoto 64.00
85mm f2 Zeiss Sonnar ctd telephoto 139.00
135mm f4 Zeiss Sonnar ctd telephoto 89.50

SPECIAL OFFER BRAND NEW TELEPHOTO FOR CONTAX AND NIKON

List $125. 85mm f2 Tele Colinar coated color corrected coupled to R.F. ..... $ 72.00

FOR EXAKTA, CONTAX D, PRAKTICA AND PENTACON AUTOMATIC LENSES COATED

50mm f1.9 Schneider Xenon Fully Automatic $123.00
50mm f2 Westagon Fully Automatic lens 74.00
50mm f2.8 Westenar Fully Automatic 49.50
58mm f2.0 Zeiss Biotar Fully Automatic 109.50

HIGH SPEED LENSES COATED

50mm f1.5 Angenieux S 21 pre-set 112.00
75mm f1.5 Zeiss Biotar pre-set 143.00
75mm f1.9 Meyer Goerlitz Primoplan pre-set 89.00
90mm f1.8 Angenieux P1 ..... 105.00

WIDE ANGLE LENSES COATED

28mm f3.5 Angenieux Retrofocus R11 ..... 84.00
35mm f2.5 Angenieux Retrofocus R1 ..... 69.90
40mm f4.5 Zeiss Tessar lens 59.50
40mm f4.5 Hugo Meyer Heliopian not ctd 34.00
40mm f3.5 Macro Kilar 2" Focus 79.50

TELEPHOTO LENSES COATED

85mm f2.8 Steinheil Culminar ..... $ 46.00
90mm f2.5 Angenieux Y1 ..... 104.00
135mm f2.5 Angenieux P2 ..... 125.00
135mm f2.8 Steinheil Quinar Pre/set 104.00
135mm f3.5 Angenieux Y2 ..... 63.00
135mm f4 Zeiss Tricter pre/set 56.00
135mm f4.5 Steinheil Culminar 46.50
200mm f4.5 Steinheil Quinarpre/set 104.00
180mm f4.5 Angenieux P21 ..... 68.00
150mm f3.5 Hugo Meyer Tele Megor 39.00
180mm f5.5 Hugo Meyer Tele Megor 58.00
250mm f5.5 Hugo Meyer Tele Megor 93.00
400mm f5.5 Hugo Meyer Tple Megor 135.00

SPECIAL OFFER BRAND NEW TELEPHOTO LENS FOR EXAKTA* PRAKTICA* CONTAX D PENTACON

List $64.95 90mm Sun f4 color corrected—PRE-SET Depth of field scale liteweight—SPECIAL ..... $ 25.95

SAME LENS LIMITED QUANTITY FOR EXAKTA ONLY

List $49.95 same description not pre-set ..... $ 19.95

KODAK SIGNET CAMERA OUTFIT

* LATEST MODEL Reg. $91.45
* f3.5 ctd lens.
* Cpld R.F.
* Synchro shutter.
* Complete with case & Flash.

United's Price ..... **$62.50** USED

Special Offer. Just 6. Kodak 35 R.F. Models.
* f3.5 ctd lens. Cpld R.F.
* Synchro shutter.
* Orig. List $85.00

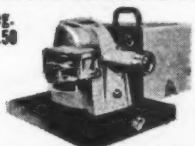
United's Price ..... **$29.50** USED

SPECIAL PURCHASE

REG. $59.95 SAVE 35%

BRAND NEW 2x2 SLIDE PROJECTOR FAMOUS BRAND AO 300

Reg. 59.50



•300 watt Blower •Coated Lens •Airequipt Changer •One Airequipt Magazine •Carrying Case

COMPLETE .....ONLY **$37.95**

SLIDE ACCESSORIES

REDUCTION TO 33⅓% MINIMUM ORDER $8.00

Reg.		SALE PRICE
8.95	Brumberger (120) 2x2 Metal Binders	$ 6.39
8.25	Golde (100) 2x2 Snap-It Binders	6.19
5.95	Magna Double Lock 2¼" Sq. Metal Binders Box of 48	4.79
8.50	Emde #202 Box 100 Aluminum Frames for 2x2 Ready Mount	6.39
14.50	Emde #100EK 100 Mounts w/ Glass for Kodak Stereo	10.95
7.00	Golde Reflex Binders (50)	5.25
1.95	Kodaslide Ready File 2x2	1.59
3.94	Kodaslide Compartment File	3.19
2.95	United All Metal 2x2 File	1.89
3.95	Brumberger 2¼" Sq. File	2.99
3.94	United 2x2 Compartment File Box. Group Filing	1.95
6.00	Emde Stereomounts w/ Aluminum Masks & Mask Frames Box 100 (Specify Normal, Medium or Close up).	4.49
7.00	Emde 235 35mm D.F. Aluminum Foil Masks & Ultra Thin Glass for Airequipt Frames Box 100	5.39
8.00	Emde 2x2 Aluminum Frames & 35mm D.F. Foil Mask w/ Glass Box of 100. (200 Glass)	5.89
6.95	Emde Reflex Aluminum Frames, Foil Masks Box 50 plus 100 Glass	5.29

UCS ELECTRONIC FLASH

WITH LIFETIME FLASH TUBE. WITH BATTERY PACK. ALSO AC USE

* USES ONLY 4 "D" CELLS
* COLOR GUIDE NUMBER IS 50
* BLACK & WHITE GUIDE NUMBER IS 200
* LITE WEIGHT MODEL
* OUR USUAL PRICE $49.50.

SALE PRICE COMPLETE ONLY **$29.50**

RETINA IIIC

* LATEST MODEL Reg. $190.00
* f2 Ctd Xenon lens.
* MX Fully Synchronized.
* Coupled R.F.
* Built in Exposure Meter.

United's Price ..... **$129.50** USED

ROLLEICORD V

* LATEST MODEL Reg. $149.50
* f3.5 Ctd Zeiss lens.
* MX LVS Full Synchro shutter.
* Complete with Case.

United's Price ..... **$89.50** USED

GRAPHIC 35 CAMERA OUTFIT

* LATEST MODEL Reg. $89.50
* f3.5 Ctd lens. Cpld R.F.
* Synchro shutter.
* Complete with Case & Flash.

United's Price ..... **$59.50** USED

KODAK PONY 135 CAMERA OUTFIT

* f4.5 ctd lens.
* Synchro shutter.
* Complete with case & Flash.
* Orig. List $49.50

United's Price ..... **$27.50** USED

GRAPHIC STEREO CAMERA OUTFIT

* LATEST MODEL Reg. $79.50
* f3.5 ctd lenses.
* Synchro shutter.
* Complete with Case & Flash.

United's Price ..... **$54.50** USED

LATE MODEL CAMERAS

CAMERAS ARE ALL LIKE NEW WITH 2 YEAR GUARANTEE. ALL LENSES ARE FACTORY COATED, COLOR CORRECTED. REDUCED TO ABSOLUTE MINIMUM. 30 DAY MONEY BACK GUARANTEE.

35mm CAMERAS

Ansco Super Memar f3.5 lens ..... $ 49.50
Argus C4 f2.8 lens, case & Flash 64.50
Bolsey B2 f3.2 lens, case & Flash 26.50
Bolsey B22 f3.2 lens, case & Flash 45.00
Bolsey C f3.2 lens, synchro 44.50
Contax IIIA w/f2 Sonnar 179.00
Contax IIIA w/f1.5 Sonnar 219.00
Kodak Retina IIA f2 MX Synchro 79.50
Kodak Retina IIC f2.8 MX Synchro 97.50
Leica IIIC f2 Summitar ctd lens 139.00
Leica IIIF f2 Summicron ctd lens 209.00
Leica IIF f3.5 Elmar ctd lens 123.50
Mercury II f2.7 lens 14.95
Minox IIIS complete w/case, Chain 89.50
Prominent Voigtlander f1.5 ctd, MX 119.00

ROLL FILM CAMERAS

Ansco Speedex f4.5 Ctd Synchro 19.50
Polaroid Highlander 21.00
Polaroid Speedliner Model 95A 59.00
Kodak Chevron f3.5 ctd MX 129.00
Kodak Medalist II f3.5 ctd Synch 84.50
Super Ikonta A RF f3.5 MX Synchro 54.50
Super Ikonta B RF f2.8 MX Synchro 84.50
Super Ikonta C RF f3.5 MX Synchro 69.50

REFLEX CAMERAS

Auto Rollei f3.5 Ctd Xenar MX 109.00
Auto Rollei f3.5 Ctd Tessar MX 124.00
Auto Rollei f2.8 Ctd Xenotar MX 169.00
Ciroflex Model B f3.5 ctd lens 23.95
Ciroflex Model C f3.5 ctd lens 34.50
Ciroflex Model D f3.5 ctd lens 37.00
Graflex 22 f3.5 ctd lens Synchro 44.50
Ricohflex VI f3.5 ctd lens w/case 19.95

STEREO CAMERAS

Edixa Stereo RF, Exposure Meter 64.00
Kodak Stereo f3.5 Ctd, Synchro 47.50
Revere Stereo RF f3.5 ctd, Synchro 84.50
Stereo Realist RF f3.5, ctd, Synchro 82.00
Viewmaster Personal Camera f3.5 ..... 59.00
Iloca Stereo Model I f3.5 lens 24.50
Iloca Stereo Model II f3.5 lens 44.50
TDC Colorist Model II f3.5, Synchro 69.50

UNITED'S UNUSUAL OFFER

BRAND NEW

WESTON MASTER II # 735
Reg. $31.50
OUR PRICE ONLY... **$18.95**

LEATHER EVERREADY CASE FOR ABOVE REG. $2.50 FREE OF CHARGE

BOLSEY JUBILEE CAMERA OUTFIT

* LATEST MODEL Reg. $79.50
* f2.8 ctd lens Cpld R.F.
* Set-o-Matic Exclusive feature.
* Synchro shutter.
* Complete with case & Flash.

United's Price ..... **$54.50** USED

CONTAFLEX CAMERA MODELS

Model I
* f2.8 Tessar Ctd lens.
* MX Shutter.
* Reg. $169.00

United's Price ..... **$109.00** USED

Model II
Same features as above plus
* Built in Exposure Meter.
* Reg. $199.00

United's Price ..... **$129.00** USED

ARGOFLEX TWIN LENS REFLEX

12 in STOCK

* f4.5 ctd lens.
* Twin lens reflex Excellent Condition.
* Complete with Case.
* Orig. List $49.50

A United Special Only.... **$14.95**

ARGUS C3 CAMERA OUTFIT

* Complete outfit Reg. $66.50
* f3.5 ctd lens.
* Cpld R.F. Synchro shutter.
* Supplied with New Case & New Flash Gun.

United's Price ..... **$37.50** USED

SUPER RICOHFLEX

2¼"x2¼" REFLEX
Plus 35mm Adaptability
A two-in-one feature found only in very expensive cameras.

OTHER OUTSTANDING FEATURES:
* 80mm Color-corrected, ctd f3.5 matched lenses.
* FX Synch Shutter with speeds to 1-200th sec. and B.
* Full size focusing with depth of field scale-or eye-level finder.
* Built-in wide angle magnifier for critical focusing.

A $75.00 VALUE!

Auto-Stop attachment for automatic film advance **$29.95**

35mm Color Back For Above $8.95
Famous Brand Flash For Above $4.95

UNITED has in stock the new G.E. PowerMite M2 flash bulb —66% more lite

Case of 120 M2 White .. $7.95
Case of 120 M2 Blue $9.90

M2 adapter supplied FREE with each case of bulbs

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We have one of the world's largest stocks of NEW and USED BOLEX EQUIPMENT on hand for immediate delivery. Our BOLEX REPAIR DEPT. is staffed by specially trained servicemen, always ready to serve you.

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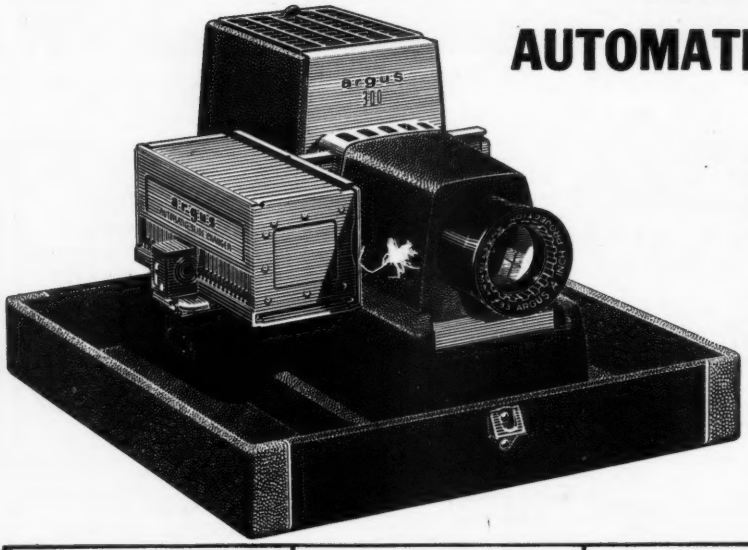
Are you doing your color slides justice?

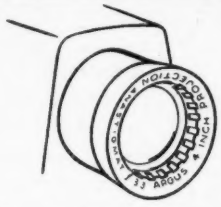
ALL-NEW ARGUS AUTOMATIC 300 PROJECTOR



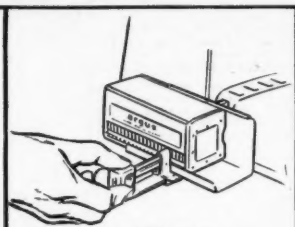
You've taken wonderful color slides with your 35mm camera. The light was right, composition was right, settings were right. Now show your slides with the new Argus Automatic Projector and you'll really do your picture-taking ability full justice.

This newest and finest Argus projector makes your pictures leap to life with amazing new brilliance and a vivid depth of color—brings out the full picture value of your transparencies.

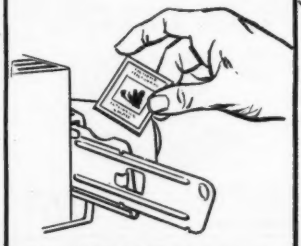
$59.50 *complete with carrying case, slide magazine and Slide Editor*



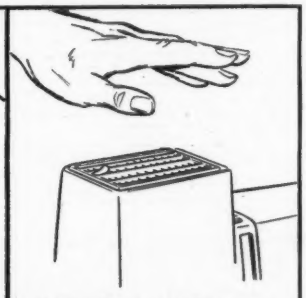
New Optical System For Brighter-than-ever Pictures
A new, scientifically perfected condenser system allows more light to pass through a new precision, 4-inch f:3.3 wide-angle lens—to give you big, brighter-than-ever pictures even in a small room. No dimmed-out edges. No hot spots. Helical focusing assures uniform, needle-sharp projection.



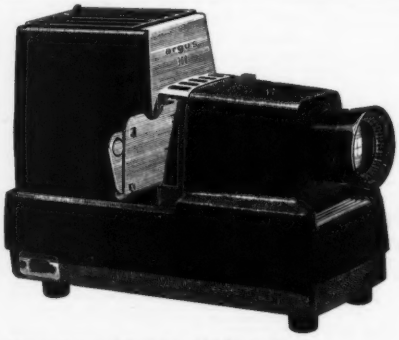
Automatic, Push-Pull Operation—Just a quick push-pull of the operating lever automatically shows and changes your slides, then returns them to the magazine in perfect indexed order all ready for the next showing. 36-slide frame aluminum magazine protects slides from dirt and dog-earing. Your fingers never touch precious transparencies.



New Slide Editor—Gives you an easy way to view single slides—lets you edit and arrange them in the magazine in story-telling sequence. New push-bar elevation lets you center pictures on the screen quickly and easily.

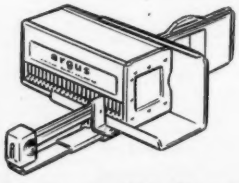


Cooler-than-ever Operation
A new airflow cooling system, including a big powerful blower, keeps slides and projector safely cool. You can give slide shows that can last just as long as you like without overheating your projector.



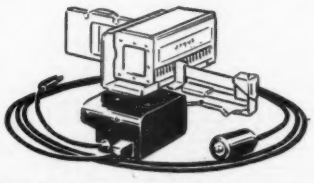
New Argus Standard 300 Projector
All the fine precision optical features of the Argus Automatic. And the same handsome new styling and durable, all-metal construction.

At a new low price of **$37.50** *complete with carrying carton*



Argus Automatic Slide Changer
You can convert the Argus Standard Projector to easy automatic operation with this quick-to-attach slide changer. And slide magazines can be changed in seconds. You just slip the magazine out and slide another in. Slides cannot fall out.

Only **$14.95**



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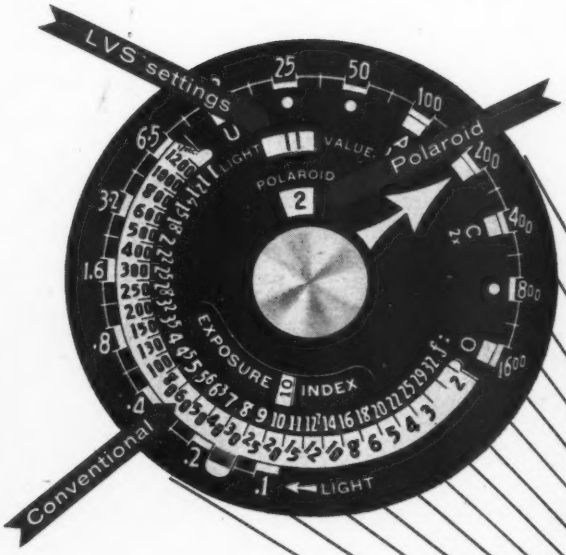

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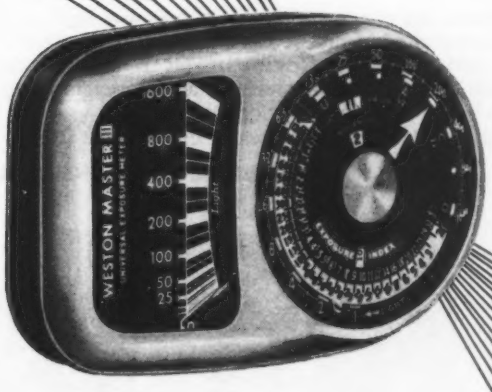

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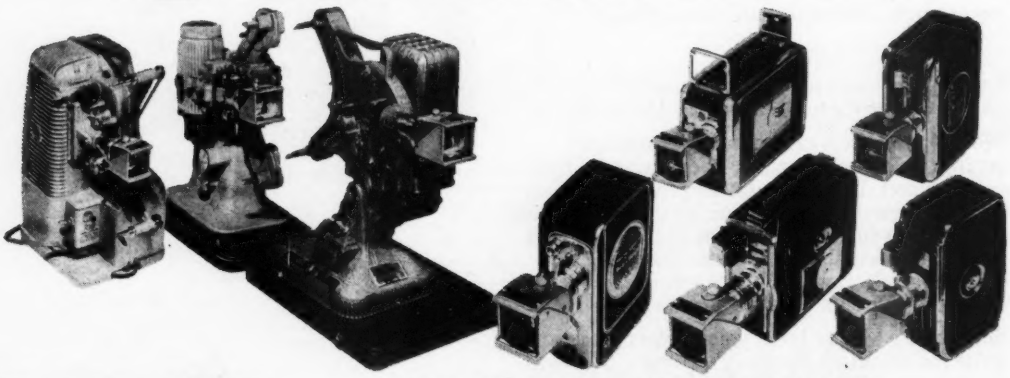

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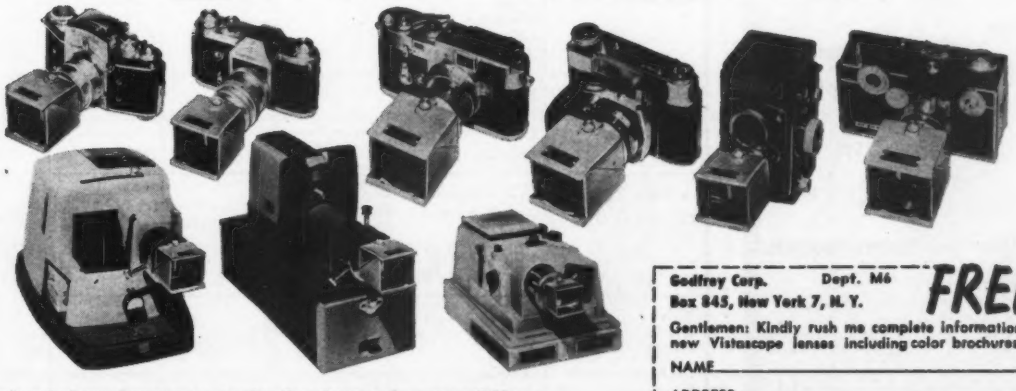

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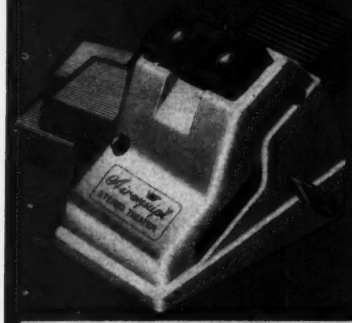

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Eastman Kodak Revises Developing Times For Black-and-white Films

Welcome news from Rochester, N. Y. Eastman Kodak Co. has revised the developing recommendations for black-and-white 35mm and roll films and film packs. The new information is given below.

To appreciate the significance of this, some background is needed. For years, many darkroom workers have contended that some of the Kodak developing recommendations were unrealistic, in that they practically guaranteed overdevelopment, with resulting excessive contrast and graininess. This debate, in which MODERN's editors have taken a very active role, has been carried on verbally and in print. The main topic of controversy has been the fate of the 35mm negative when subjected to such treatment.

The new developing times indicate several things: First, awareness of the enormous growth in importance of the small film cameras and the need for improving the quality of the developed negatives. Second, a new look at the requirements of the small negative in terms of contrast, density, graininess, ease of printing. Third, positive action to implement the first two.

The combination of the excellent new films which are now reaching the market and these more reasonable developing times should have an important effect on the technical quality of both amateur and professional photography.—J. W.

New Eastman Kodak Black-and-white Film Developing Recommendations

Miniature Camera Films	Developer	Tray (1 min. agit.)	Small Tank (30 sec. agit.)	Large Tank (1 min. agit.)	Approx. Gamma
Panatomic-X (135)	D-76 (1:1)	6 min.	7 min.	8 min.	0.65
	Microdol	5 "	6 "	7 "	0.65
Plus-X (135)	D-76	7 "	8 "	9 "	0.65
	Microdol	9 "	10 "	11 "	0.65
Verichrome Pan (828)	D-76	7 "	8 "	9 "	0.65
	Microdol	9 "	10 "	11 "	0.65
Tri-X (135)	D-76	10 "	11 "	13 "	0.75
	Microdol	10 "	11 "	13 "	0.65
	DK-50	5 "	6 "	7 "	0.75
Roll Films					
Panatomic-X (also 828)	D-76	6 "	7 "	8 "	0.65
	Microdol	7 "	8 "	9 "	0.65
Verichrome Pan	D-76	11 "	12 "	14 "	0.70
	Microdol	11 "	12 "	14 "	0.65
	MQ (32 oz.)	5 "	6 "	7 "	0.70
	Versatol (1:15)	8 "	9 "	10 "	0.70
Tri-X	D-76	10 "	11 "	13 "	0.75
	Microdol	10 "	11 "	13 "	0.65
	DK-50	5 "	6 "	7 "	0.75
	DK-60a	3½ "	3¾ "	4¼ "	0.75
Film Packs					
Verichrome Pan	D-76	11 "		14 "	0.70
	Microdol	11 "		14 "	0.65
	MQ (32 oz.)	5 "		7 "	0.70
	Versatol (1:15)	8 "		10 "	0.70
Tri-X	D-76	10 "		13 "	0.75
	Microdol	10 "		13 "	0.65
	DK-50	5 "		7 "	0.75
	DK-60a	3½ "		4¼ "	0.75

Note: Time recommendations are for 68°F (20°C); and, in the case of tray or large tank development, the film should be agitated for 5 seconds every minute. When developing in a small tank, the agitation rate is 5 seconds every half minute.

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Contax III F2 Sonnar ctd.	80
Contax III F1.5 Sonnar ctd.	100
Contax IIA F2 Sonnar ctd.	135
Contax IIA F1.5 Sonnar ctd.	165
Contax IIIA F2 Sonnar ctd.	160
Contax IIIA Sonnar F1.5 ctd.	190
Nikon S F2 Nikkor ctd.	115
Nikon S F1.4 Nikkor ctd.	150

EXA-EXAKTA-PRAKTICA

	*GN
Exa F2.9 ctd. Meritar	35
Exakta I F2.9 ctd. Meritar	45
Exakta II F3.5 ctd. Tessar	65
Exakta V F3.5 Tessar	90
Exakta VX F2.8 ctd. Tessar Preset	120
Exakta VX F2 Biotar Preset	140
Exakta VX F2 ctd. Biotar Auto.	180
Exakta VX F1.5 ctd. Xenon Auto.	180

NIKON CONTAX LENSES

25mm F4 Nikkor ctd.	100
28mm F3.5 Nikkor ctd.	85
35mm F2.8 Biogon ctd.	110
50mm F3.5 Tessar ctd.	27
50mm F2 Sonnar ctd.	55
50mm F1.5 Sonnar ctd.	75
50mm F2 Nikkor ctd.	70
50mm F1.4 Nikkor ctd.	105
85mm F1.5 Nikkor ctd.	140
85mm F2 Nikkor ctd.	80
85mm F2 Sonnar ctd.	80
105mm F2.5 Nikkor ctd.	95
135mm F4 Sonnar ctd.	75

LENSES FOR PRACTICA-KINE EXAKTA CONTAX D-PENTACON

28mm F3.5 Angenieux ctd.	65
35mm F2.5 Angenieux ctd.	50
35mm F4.5 Lithagon ctd.	33
40mm F3.5 Macro Kilar ctd.	60
40mm F3.5 Casseron ctd.	27
58mm F2 Auto Biotar ctd.	90
50mm F1.9 Auto Xenon ctd.	90
75mm F1.5 Biotar ctd.	80
80mm F2.8 Preset Tessar ctd.	60
85mm F2.8 Culminar ctd.	36
85mm F1.5 Lithagon ctd.	90
90mm F2.5 Angenieux ctd.	52
90mm F1.8 Angenieux ctd.	80
135mm F3.5 Angenieux ctd.	48
135mm F2.5 Angenieux ctd.	105
135mm F3.5 Auto Travegon ctd.	35
135mm F4.5 Steinheil ctd.	35
135mm F4.5 Albinar ctd.	25
150mm F5.5 Tele. Megor ctd.	35

ACCESSORIES FOR LEICA CONTAX-KINE-PRAKTICA CONTAX D-PENTACON

Individual Optical Finders for Leica, Contax Lenses	5
Imareet Finder	21
Vidom Finder	9
Nikon Close-up Focusing Device	18
Nikon Varifocal Finder	25
Prism Rangefinder for Exakta	24
Prism Finder for Praktica	12
Leitz Reflex Housing	56
Zoom Finder 35mm to 135mm	12

STEREO CAMERAS

Edixa Stereo Camera F3.5 ctd.	45
Kodak Stereo F3.5 Flash	45
Revere F3.5 ctd. Flash Rfdr.	65
Stereo Realist F3.5 ctd. Flash	65
Stereo Realist F2.8 ctd. Flash	95
Viewmaster Personal F3.5 ctd.	50

ROLL FILM CAMERAS

	*GN
Anseo Speedex F4.5 ctd. synch.	20
Polaroid Highlander	35
Polaroid 95A	40
Kodak Chevron F3.5 ctd. MX	110
Kodak Medalist I F3.5 ctd. Rfdr.	48
Kodak Medalist II F3.5 ctd. synch.	75
Voight. Bessa I F3.5 Skopar MX	20
Voight. Bessa II F3.5 Skopar MX	45
Super Ikonta A F3.5 Tessar ctd. MX	40
Super Ikonta B F2.8 Tessar ctd. MX	80

EXPOSURE METERS

Bowl Automatic	15
G.E. DW48	9
G.E. DW58	11
G.E. DW68	14
G.E. PRI	16
Leica Meter	14
Norwood Director M2	16
Sekonic	5
Sixtomat 3X	15
Weston DR	10

SLIDE PROJECTORS

American Optical Skat 300w w/Auto Chgr.	28
Argus 300w and Case	24
Nord Stereo Projector	55
Revere 888 500W Auto.	70
Revere 553 300w	40
TDC Duo 300w	32
TDC Headliner 300w Semimatic	27
TDC Stereo Projector	85

REFLEX CAMERAS

Auto Rollei F3.5 ctd. Xenar MX	105
Auto Rollei F3.5 ctd. Tessar MX	115
Auto Rollei F2.8 Xenotar MX	155
Rolleicord III F3.5 ctd. Xenar	55
Rolleicord IV F3.5 Xenar ctd. MX	65
Rolleicord V F3.5 ctd. Xenar MX	80
Ciroflex C F3.5 ctd.	25
Ciroflex D F3.5 ctd. synch.	26
Ciroflex F F3.2 ctd. MX synch.	50
Graflex 22 F3.5 ctd. Flash	40
Hasselblad F2.8 ctd. Ektar	195
Hasselblad Super Wide F4.5	300
Ikoflex IA F3.5 Tessar MX synch.	50
Ikoflex IIA F3.5 Tessar MX synch.	70
Kodak Reflex I F3.5 ctd. synch.	30
Kodak Reflex II F3.5 ctd. synch.	45
Primar Reflex F3.5 ctd. Tessar	90
Ricohflex VI F3.5 ctd. synch.	17

PRESS CAMERAS

2¼x3¼ Ann. Graphic F4.5 Rfdr.	70
2¼x3¼ Crown F4.5 synch. Rfdr.	105
2¼x3¼ Linhof, coupled Rfdr., complete with 3 lenses	275
3¼x4¼ Crown Graphic F4.7 Rfdr.	120
4x5 Ann. Speed Graphic F4.5 Rfdr.	90
4x5 Crown F4.7 Ektar Rfdr. synch.	135
4x5 Linhof Super Technika F4.5	180

ELECTRONIC FLASH UNITS

FR Electronic	30
Ultra Blitz Expert IV	35
Heiland Strobonar VII	40
Heiland Strobonar V	55

ENLARGERS

	*GN
Federal 135 Store-away F4.5	25
Federal 269 Store-away F6.3	20
Federal 279 Store-away F6.3	23
Federal 311 Store-away F4.5	35
Federal 450 F4.5 4x5	50
Federal 470 F4.5 4x5	65

8MM MOVIE CAMERAS

B&H 220 F2.8 ctd.	25
B&H 252 F2.8 ctd.	32
B&H 134V F2.5 ctd.	48
B&H 172B F2.5 ctd. Mag.	68
B&H 134TA F2.5 ctd. Turret	65
B&H 172A F2.5 ctd. Mag. Tur.	90
Bolex L8 F2.8 ctd. Yvar	50
Bolex B8 F2.8 ctd. Yvar Turret	70
Bolex H8 Leader F1.9 ctd.	145
DeJur Fadematic F2.5 ctd.	60
Keystone Capri F2.8 ctd.	28
Keystone K35 Turret F1.9 ctd.	50
Keystone K41 Mag. F2.5 ctd.	42
Keystone K45 Mag. Turret F1.9	65
Kodak Mag. F1.9 ctd.	80
Revere 88 F2.5 ctd.	30
Revere 80 F2.5 ctd.	40
Revere 40 F2.5 ctd. Mag.	42
Revere 84 F2.5 ctd. Turret	55
Revere 44 F2.5 ctd. Mag. Tur.	58

8MM PROJECTORS

B&H 253 500w	45
B&H Regent 500w	90
Keystone K70 500w	40
Keystone K100	55
Keystone K95 500w	65
Keystone K109 750w	80
Revere 85 500w	55
Revere 90 750w	60

16MM MOVIE CAMERAS

B&H Auto Load F1.9	65
B&H 200T F1.9 Turret	140
Bolex H-16 Leader F1.9 Turret	145
Keystone A9 F2.5	55
Keystone K50 F2.5 Mag.	65
Keystone A12 F1.9 Turret	75
Keystone K55 F1.9 Turret	90
Revere 26 F1.9 Turret	100
Revere 16 F1.9 Mag.	80

16MM PROJECTORS

B&H 273 750W	110
B&H 173 750W	155
B&H 285C Sound	250
Keystone A62 750W	70
Keystone K161 750W	85
Revere Sound	150

LENSES & ACCES.

Argus C3 W.A. Lens	27
Argus C3 Tele. Lens	27
Argus C4 W.A. Lens	35
Argus C4 Tele. Lens	35
Argus C4 Zoom Finder	9
8mm Vistascope	35
16mm Vistascope	50

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THE ARTAR STORY

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When to Consider an ARTAR Lens
The ARTAR is a "slow" lens (F:9—F:11). It is a known fact that in the design and manufacture of slower lenses it is possible to provide for corrections which cannot be obtained in reasonably priced so-called "faster" lenses. The GOERZ "RED-DOT" ARTAR has all the attributes of quality which are incorporated in the slower lens of finer correction.
Modern film emulsions are very fast. Modern lighting units are very efficient. Most pictures are taken "stopped down," therefore now is the time to acquire the good "slow" lens.

The ARTAR Is an Outstanding Apochromat
This means that the highest degree of color correction over the entire spectrum has been attained. In other words, chromatic aberrations which cause an effect often referred to as "soft-focus" are completely eliminated. The most outstanding color transparencies are made by GOERZ "RED-DOT" ARTARS. The ARTAR also produces needlesharp and completely matched color separation negatives from color transparencies or reflection copy. Its symmetrical construction eliminates distortion, coma and lateral color—three of the most disturbing defects found in lenses of inferior quality.

Why "RED-DOT"
The ARTAR is of a familiar and time-proven design. However modern glass technology has made it possible to improve this design and to achieve highest consistency of quality by employing especially selected, top quality grades of optical glasses. You cannot "pick" a "good" ARTAR lens—all ARTARS are "hand-picked" photo lenses. This improved lens we called the "RED-DOT," to distinguish it from the familiar ARTAR lens in barrel which is now available in a variety of shutters. For example, a 16½" in a #4 Acme Full Synchro sells for $307.00. A 10¾" Artar in Synchro Compur EX/2 sells for $198.00, or a 6" Artar in barrel (for color separation with enlargers) sells for $120.50.

The Focal Length
Lenses of long focal length are important prerequisites for many jobs which call for better perspective. On the other hand most lenses of long focal length vary extremely in quality as the focal length increases. "RED-DOT" ARTAR lenses are superb at 6" or 24" or even 47½", or any of the many in-between sizes.

High Resolution
The resolution of the "RED-DOT" ARTAR is close to the theoretical limit and is uniform over its entire 46° field. This has been achieved by working to unimaginably close tolerances—both in controlling the choice of optical glasses and their manufacture into lenses as well as the precise hand-fitting into shutters.

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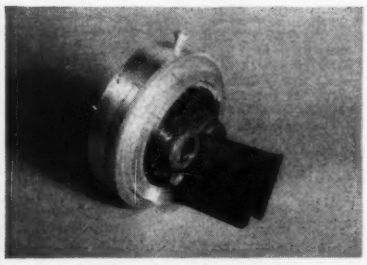
NEW KIN-DAR HYPO-STEREO ATTACHMENT FOR CLOSEUPS

Plenty of articles have been written about making closeup stereo pictures with cameras not specifically designed for closeup 3D. Here's a lens attachment, however, that's tailored especially for closeups, portraits, flowers, insects, medical or dental work. In fact the attachment was specifically designed to work properly at camera to subject distances of 9 inches or less. The Kin-Dar Hypo-Stereo Attachment ($179.50) will fit in place of the lens on any Exakta V or VX 35mm camera body. Make sure your camera has a lens flange with outside bayonet fittings (late models). This is needed to hold the attachment in place. Old style flanges will be replaced at nominal cost either by the Exakta Co. or by Speedlight Center. It consists of two 35mm f/3.5

Here's the Kin-Dar Hypo-Stereo attachment on the Exakta. The press button resets the automatic diaphragm to maximum opening after exposure.

Steinheil Cassar lenses mounted approximately 15mm apart. A septum (*see picture*) divides the camera interior into two sections, keeping the images from overlapping. You must install and remove the Kin-Dar Attachment with the Exakta mirror up. The septum contains an automatic diaphragm device which automatically closes down the two lenses to any predetermined stop when the shutter release on the camera is pressed. The camera mirror itself, as it sweeps upwards, controls the automatic diaphragm.

The Kin-Dar attachment does not have any focusing device. Its normal working distance, without supplementary lenses, is



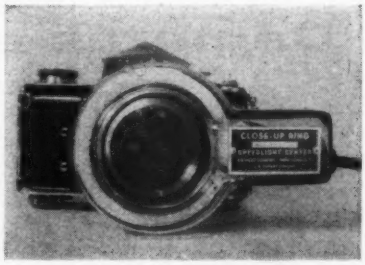
Septum which divides the interior of Exakta camera keeps image from overlapping, also contains the trigger mechanism for automatic diaphragm.

about 9 inches with a field size of approximately 3¾ x 5 inches. With one 300mm accessory achromatic supplementary lens (supplied by Kin-Dar at $22.50 apiece), the working distance is about 5½ inches and the field about 2⅛ x 2¾ inches. With two supplementary lenses, working distance is cut down to about 4 inches with a field size of 1½ x 2 inches; with three supplementary lenses, the distance is 3⅝ inches and the field about 1¼ x 1⅝ inches. The supplementary lenses have male and female threads and attach directly to the Hypo-Stereo device and to each other.

In taking the stereo pictures with the attachment you can use either the Penta Prism or the waist level finder for framing and focusing. A celluloid ground glass mask which comes with the device masks off one of the two images. The mask has a center cross to help center and frame your subject.

The stereo pairs when returned from the processor occupy a single 35mm 24 x 36mm frame. You can view these as is with a Leitz Stereo Viewing Unit. However, there's also a special Speedlight Center stereo mount if you want to use a regular 3D viewer or projector. However, you'll have to cut the stereo pairs apart to use the Speedlight Center ultra close-up mount. Inexpensive cardboard mounts are supplied by the Armme Co. These are best used for hand-viewing only.

Pictures made with and without the achromatic supplementary lenses were technically excellent. With a Speedlight Center



For lighting, you can attach a Speedlight Center Closeup Ring and Mighty Light electronic flash unit to the front of the Kin-Dar device.

Closeup Ring and Mighty Light electronic flash unit (*see picture*) extremely small aperture shots (to f/45) with an amazing amount of depth could be made.

One caution! For proper viewing and projection, do not include too much depth. Backgrounds and foregrounds should be fairly close to the main subject. The Kin-Dar Hypo-Stereo Attachment worked extremely well on a variety of subjects at different distances. Anyone really hep on stereo photography can find with it a new world of stereo right under his nose.

Speedlight Center is the exclusive distributor of both the stereo attachment and the mounts.—NORMAN ROTHSCHILD

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Exakta VX f1.9 Xenon	341.70	186.45
Contaflex f2.8 RF ¢*	169.00	88.45
Contaflex II, f2.8 ¢*, R.F.	199.50	127.45
Contax D f2 Biotar	199.00	86.45

35mm CAMERAS

Argus 21, f3.5¢*	$ 59.50	$ 26.45
Balsey D-2 RF, case and flash	66.50	29.45
Balsey C22 f3.2 Reflex RF ¢*	99.50	38.45
Contessa, f2.8 Tessar ¢*	142.50	68.45
Graphic 35, f3.5¢*, Case & Gun	89.75	51.45
Kodak Pony 828 f4.5 C*	29.50	12.45
Kodak Pony 135 f4.5 C*	29.75	15.45
Kodak Retina II f2 Xenon RF	.....	51.00
Kodak Retina IIA RF MXe*	127.50	66.45
Kodak Retina IIA RF MXe*	75.00	42.45
Kodak RF, f3.9, case & flash	190.00	111.45
Kodak Retina III C f2 Xenon ¢	220.00	122.45
Voigt Prominent f2 RF MXe*	127.50	71.45
Voigt Vitessa f2 RF MXe*	54.50	20.45
Voigt Vito II f3.5¢*		75.45
Minox IIIS chain & case*	139.50	

35mm LEICA, CONTAX

Contax IIA f1.5 Sonnar ¢*	$374.00	$158.45
Contax IIIA f2 Sonnar ¢*	383.00	175.45
Contax IIIA f1.5 Sonnar ¢*	412.00	187.45
Leica IIIC f2 Summitar ¢	.....	113.00
Leica IIIF, f2 Summitar ¢*	368.00	145.45
Leica IIF, f2 Summitar ¢*	289.00	114.00
Leica IF, f2 Summitar ¢*	228.00	79.00
Leica IIIF f2 Summicron ¢*	336.00	168.45
Leica IIIF f1.5 Summarit ¢*	357.00	171.45

35mm STEREO CAMERAS

Kodak Stereo f3.5¢*	$ 84.50	$ 44.45
Revere f3.5 RF¢*	174.50	70.45
Stereo Realist f3.5 RF¢*	159.00	61.45

2¼ x 2¼ REFLEX CAMERAS

Graflex 22 f3.5 ¢*	$ 93.00	$ 41.45
Hasselblad f2.8 Ektar/1000 ¢*	476.00	277.45
Ikoflex IIA Auto f3.5 Tessar Mx ¢*	126.00	70.45
Rolleicord III f3.5 Zeiss*	.....	59.45
Rolleicord IV f3.5 Xenar MXe	134.55	62.45
Rolleicord V, f3.5 ¢*, MXV	134.55	75.45
Auto Rollei f3.5 Xenar MXe*	234.50	112.45
Auto Rollei f3.5 Tessar MXe*	249.50	119.45
Auto Rollei f2.8 Xenstar MXe*	309.50	171.45

ROLL FILM CAMERAS

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Model B, MX, RF, f2.8 Tessar ¢*	139.00	74.95
Model C, MX, RF, f3.5 Tessar ¢*	114.00	64.95

8mm CAMERAS

B&H 134TA f1.9 Turr	$159.95	$ 97.00
B&H 172A f1.9 Mag. Turr	199.95	116.45
Bolex B-8 Yvar, Turret ¢	119.50	Used 66.45
Bolex C-8 f2.8 Yvar ¢	89.50	Used 52.45
Bolex H-8 Leader, f1.9¢	269.50	Used 140.45
Kodak Brownie f1.9¢	46.75	30.45
Keystone K-32 Olympic f2.8¢	79.95	43.45
Revere 88 f2.5¢	74.00	30.45
Revere 84 f1.9 Turr	147.50	81.45
Revere 40 f2.5 Mag ¢	89.50	49.45
Revere 44 f1.9 Mag Turr	154.50	89.00

8mm PROJECTORS

B&H 221 500 W Case	$ 84.50	$ 42.45
B&H Regent 500 W Case	179.95	89.45
Bolex M-8 500 W., Case	169.50	Used 97.45
Da Jur 750 W Case	159.50	72.45
Keystone K70C 500 W Case	69.50	38.45
Keystone K85, 750 W., Case	119.50	65.45
Keystone K100V, 750 W. Case	159.50	73.00
Revere 85, 500 W., Case	124.50	47.45
Revere 86, 750 W., Case	159.50	83.45
Revere 777, 750 W., Case	127.50	78.45

SLIDE PROJECTORS

Argus PB 300, case ¢	$ 48.50	$ 21.45
Argus Automatic 300¢ case	66.50	31.45
A.O., 300 W., Automatic, Case	59.50	38.45
GoldE Manomatic 300 W.¢	58.50	22.45
GoldE Cornet 300 W, case ¢	44.75	28.45
GoldE Reflex 300 W. case 2¼¢	86.50	47.45
Kodaslide Signet 500 W¢	72.50	44.45
LaBelle 75 Remote 500 W case ¢	154.95	93.45
Revere 555, 500 W.¢	79.50	42.45
Revere 848, 500 W.¢	119.50	62.45
TDC Headliner 300W ¢	49.99	19.45
TDC Mainliner, 300 W., Auto	59.50	28.45
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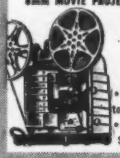

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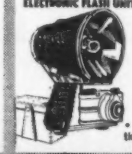

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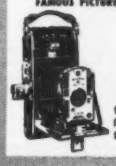

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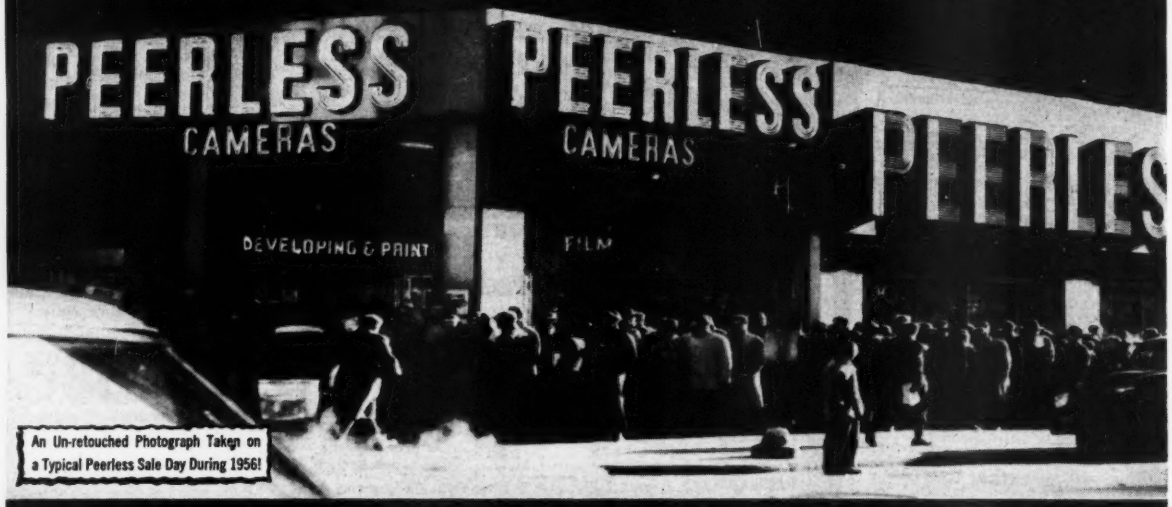

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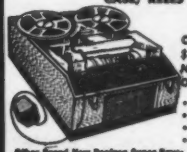

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What's Ahead?

by LLOYD E. VARDEN

Information theory: does it apply to practical photography?

In this day of automation, cybernetics, and digital computers there is a tendency for us to disregard human abilities. Why think or make arduous efforts toward unusual attainments when scientists tell us that machines can accomplish in a few hours what it would take man a year or more to do? They even have electromechanical robots that do a fair job at translating Russian into English. To most of us this is super-human!

The photographic process, too, is undergoing the scrutinizing analysis of information theory. We see expressions like "maximum bits of information," "signal-to-noise ratio," etc., in recent treatises, and often have to check the title of the article or book to see if it really concerns the subject of photography. After reading several papers containing such lingo we begin to think that we understand what is going on, and tend to assume that what we previously learned about photography was rather superficial. Well, a lot of it was. But it's a great mistake—when the particular merits of this new approach in interpreting the photographic process are realized—to believe that a pure analytical rationalization of *properties* can ever replace the human mind.

Always try things on for size

I once had a chemistry professor who constantly preached the value of visualizing the *order* of a result before tackling a problem. If all things involved go in one direction, he would say, and you are dealing in tons, it is not likely that an answer in terms of milligrams will be correct.

In considering information theory as applied to the photographic process it is not difficult to arrive at a general idea of its ultimate limits of value if you regard it in a similar "size" framework. The mere fact that an automatic computer can come up with an answer to a complicated mathematical formula in a billionth of the time it would take the most adept human to do the job means very little. Admittedly, the computer can accomplish some tasks much faster than man, but the spread, for example, between one hour (computer) and one hundred years (man) is peanuts when you consider the faculties of the human brain in proper perspective. A one one-hundredth second glance at a good looking girl is sufficient for a man to make a hopeful decision. If you would feed all of the functions upon which such a decision is based into a computer, *it* would be engaged for one hundred years to reach the decision.

What I am trying to say—and probably not too well—is that greatness (or rapidity), regardless of impressionable magnitude, embodies a finite, i.e., a specific and enumerable quantity, which is transcended by processes of thought. In making such a statement I doubt that I have stuck my neck out, because the reactions I shall receive from readers on this concept alone will vary all over the lot. That is, there is no predictable or provable answer to any question where human beings are the final criteria.

Now you might reason that this is true at present only because we lack many of the data about human beings that are necessary to derive a universally adaptable reaction pattern. If that's your train of thought, it's time to reconsider the advice of my chemistry "prof" regarding *order* of results.

First let's consider the biggest number we can imagine. The number of grains of sand on all the beaches throughout the world? No. They amount to less than 10^{30}, i.e., 1 followed by 30 zeros. A big number, indeed, but not nearly as big as the number of electrons in the *entire universe*, which Sir Arthur Eddington calculated to be 136.2^{256}, or 15,747,724,-136,275,002,577,605,653,961,181,555,-468,044,717,914,527,116,709,336,231,-425,076,185,631,031,276. Eddington said that there are an equal number of protons. It would appear, then, that this covers the works, and nothing countable could be greater. But wait! The total number of possible moves in a chess game is even bigger—$10^{10^{50}}$. These are truly big numbers, but they are countable by one means or another.

How do such quantities compare to the number of interpretive evaluations of *all* human minds, even during a given time period, to *all* photographs. They become small fractions of the totality of the different reactions of human beings to a selection of pictures when viewed under all conditions and under all circumstances. A statistical study under controlled conditions may be made to determine the overall influence of specific picture characteristics, e.g., glossy versus matte surface; light versus dark prints, etc., but

(*Continued on page* 129)

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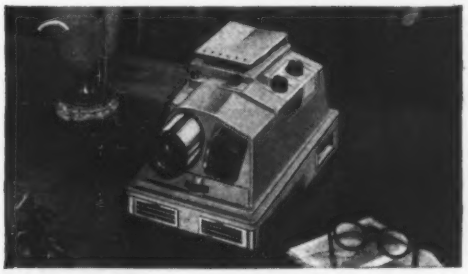

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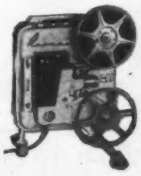

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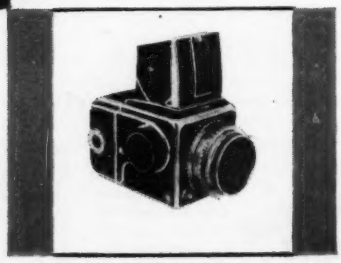

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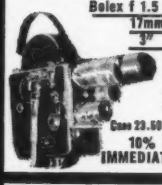

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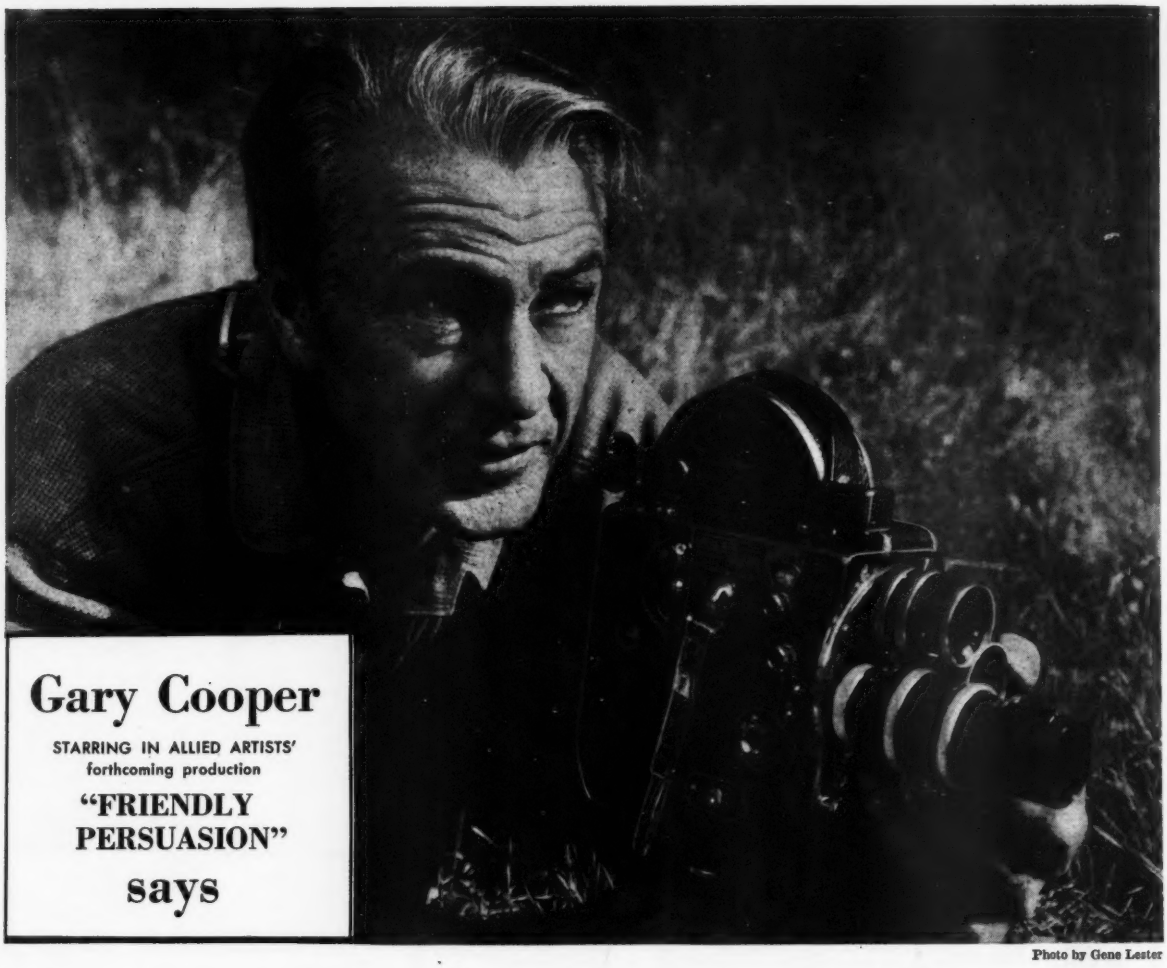

Photo by Gene Lester

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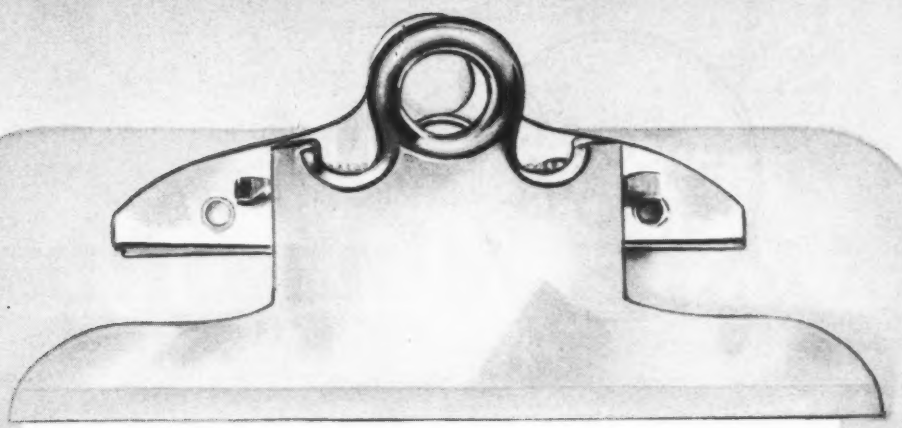
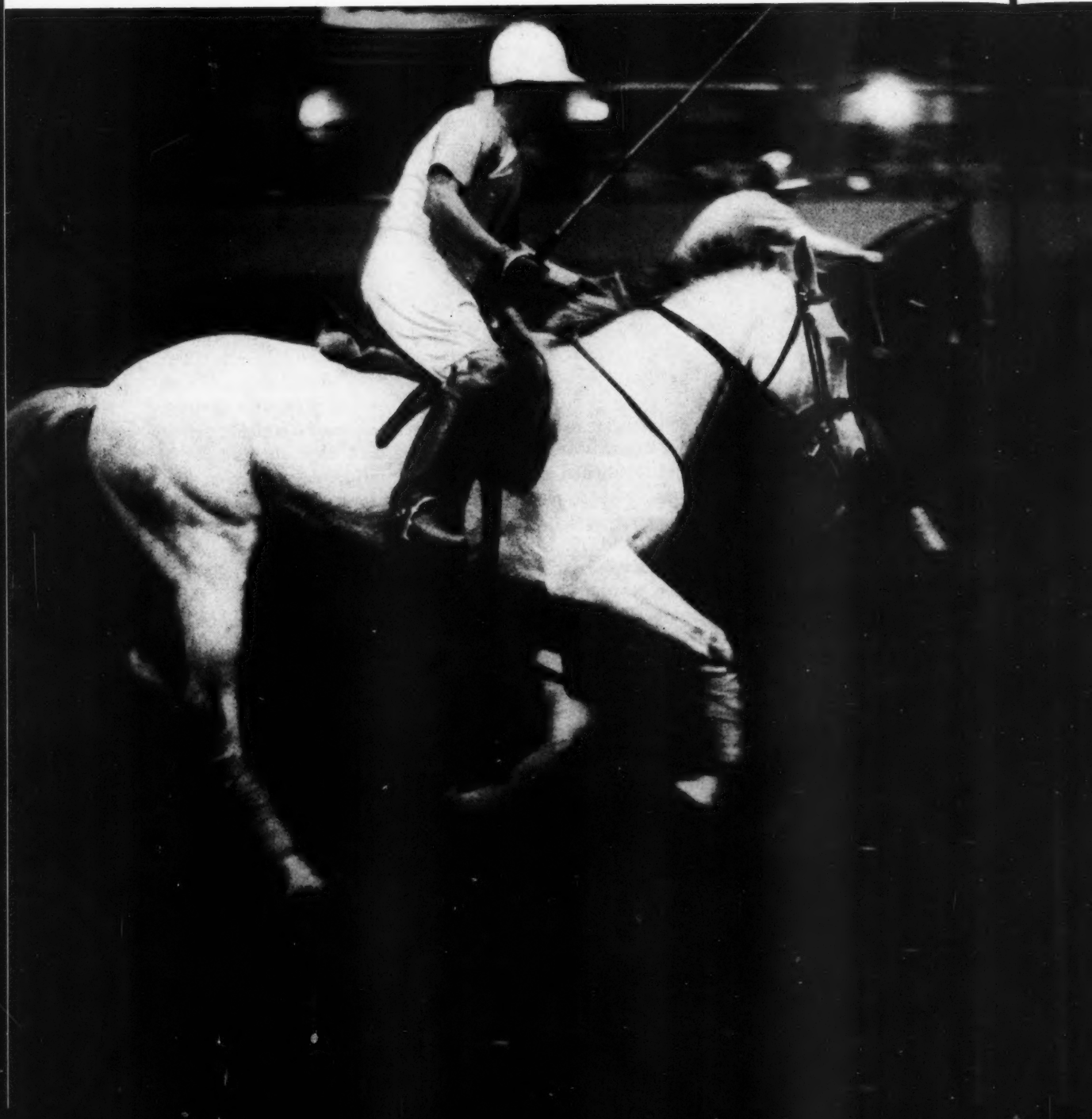


SPECIAL REPORTS:

Here's an issue of MODERN to keep you up on the latest in photo equipment, evaluated by experts. Latest entry into the field of top 35mm cameras is the **CANON V CAMERA** with 50mm f/1.2 or 35mm f/1.8 lenses on pages 64 to 67. For the more modest budget, you'll find the compact **VOIGTLANDER VITESSA L** on page 68 or interchangeable lens **ARGUS C-44** on pages 70 and 71. The 35mm **ROBOT ROYAL 36,** first to have full 24 x 36mm negative area, is evaluated on page 72. The world's fastest 35mm film **ILFORD HPS** is on pages 52 to 55, while for extreme enlargements and fine grain, look at the new **KODAK PANATOMIC-X** film on pages 58 and 59. If you prefer the twin-lens reflex, there's the **KALLOFLEX,** page 69, and for all cameras using 120 or 620 film, the new **KODAK VERICHROME PAN** film, pages 56 and 57. What developer to use is always a problem. Try the new **FR X-500,** on pages 60 to 63. Of course, proper exposure is a prerequisite so examine the **WESTON MASTER III METER** on page 73. If you shoot pictures by **BOUNCE FLASH** in either black-and-white or color but puzzle about exposure, see MODERN's exclusive charts on pages 76 and 77. Should you prefer **ELECTRONIC FLASH,** maybe one of the latest units, pages 78 and 79 will do. A revolution in lens manufacture may be on the way. Read about **ASPHERIC LENSES,** pages 74 and 75. In movies, the **BELL & HOWELL 70-DR** and **KODAK K-100** are tested on pages 88 to 91. Topping it all off, on pages 80 to 83, is MODERN's comprehensive report on the **CHICAGO PHOTO CONVENTION** and what was shown for the first time there. And you'll want to enter **MODERN'S POLAROID CONTEST** on pages 84 and 85 as well as the **WIN A CAREER CONTEST** pages 26 and 27.—*THE EDITORS*

SPECIAL REPORT

ILFORD HPS: F



FASTEST 35MM FILM?

THE BOUNDARIES of 35mm film speed have been given another shove out into areas that could hardly have been imagined not long ago. That's our reaction after working with Ilford HPS 35mm film. This British-made import appears to be considerably faster than any other 35mm film currently available. By "considerably" we mean 2X to 3X, or a speed advantage of one full stop or more over its nearest competitor, Kodak Tri-X, when both are developed as recommended by the manufacturers. However, before proceeding any further it's necessary to point out that this speed advantage seems to have been gained at the expense of extra graininess and some loss of image quality.

HPS is the identification label of a whole family of Ilford films and glass plates. Back in Sept. 1953 MODERN's tests of HPS plates showed them to be slightly faster than anything else available at the time. Recent work with HPS roll film indicated that it might have a little edge in speed over Tri-X under some conditions, but was not conclusively faster (a sample of the excellent picture quality obtainable with HPS roll film is shown on *page 63*).

Therefore, we were somewhat surprised when the first results of the 35mm film tests began to take shape. In fact, we were so surprised that we went back and made all the tests over again several times just to make sure no errors had been made.

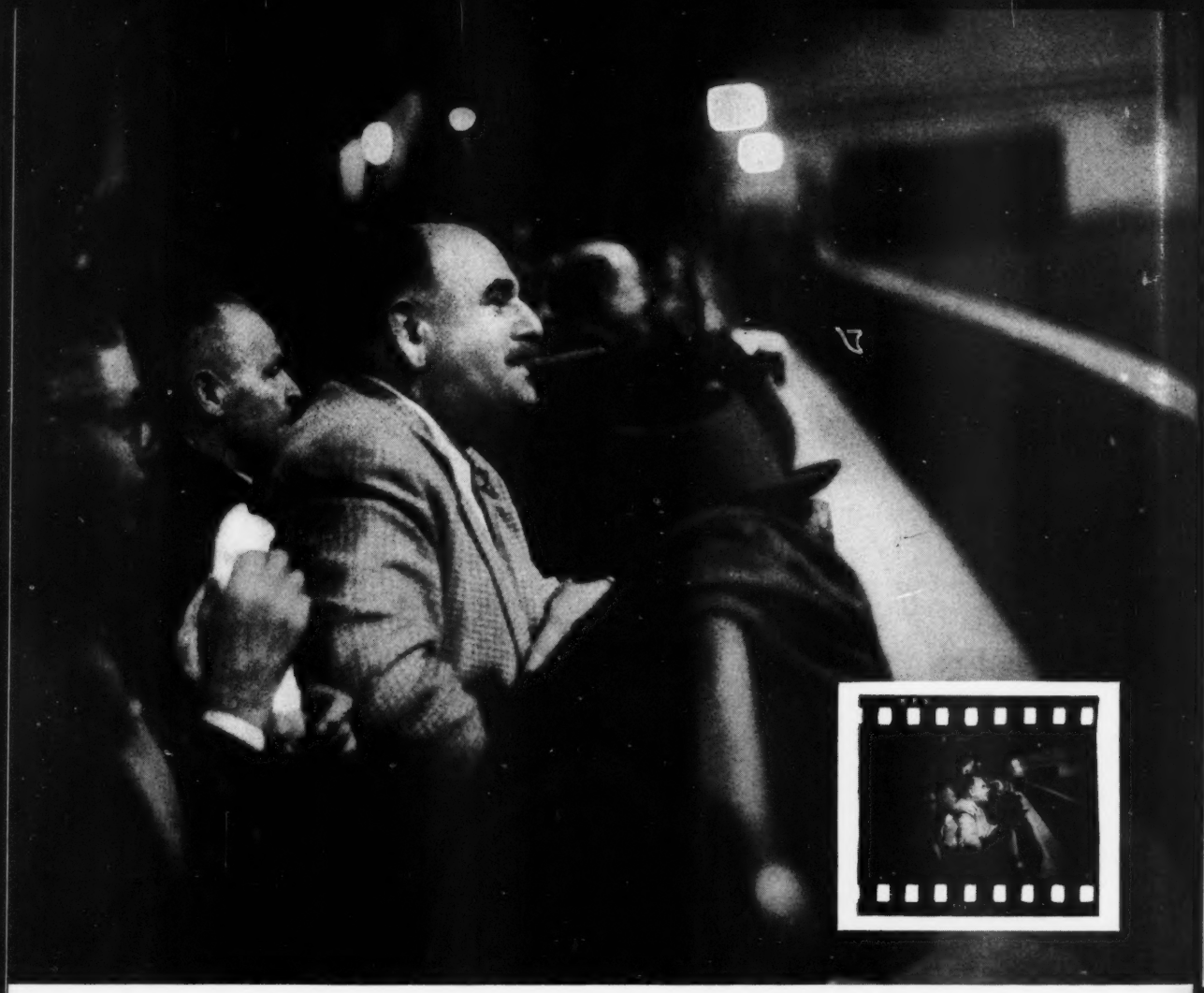
How the tests were made

When testing a new product, the general approach of MODERN's editors is to try to determine what happens if you use the product as recommended by the manufacturer. After that, if there seems to be a different, more desirable way to use a product, we'll explore that too.

For a patient subject we picked a Houdon bust of Ben Franklin, which stands before an intricate wall tapestry in the Metropolitan Museum of Art. The marble represents an entire highlight area. However, the shadows cast by the ceiling light create variations in tone within the highlight area. The dark tapestry acts as a general shadow area, while its variations in

Swirling action of night indoor polo match was caught at full pitch by combination of superspeed Ilford HPS film, superfast Canon f/1.2 lens, powerful FR X-500 developer. Exposure in dimly lit arena was 1/125 sec. at f/1.2. Full details are given in text.

◁ JOHN WOLBARST



Spectators at polo match shown on *page 52* were also snapped at 1/125, f/1.2 with HPS film, Canon V camera.

color provide additional degrees of light and dark. It is an exceptionally good subject for such a test.

Many sets of exposures on HPS and Tri-X were made in the same camera one day. Shutter speed for all shots was 1/60 second; lighting conditions did not change. However, each strip was given a range of exposures from f/2 to f/16, so each contained overexposed, normally exposed, and underexposed pictures of the same subject. Then these strips were developed in various ways, each being carefully identified to avoid confusion.

After development, similarly exposed "normal" negatives (all f/5.6 at 1/60) were labeled by means of letters inked on the emulsion, to provide positive identification in the prints. Then pairs of similarly exposed negatives were placed side by side in an oversized negative carrier in an enlarger and were printed simultaneously on a single sheet of 11 x 14 paper with a single exposure. When this was developed, two images appeared side by side and any differences in the densities of the negatives became immediately apparent in the adjoining pictures (see *page 55*). By printing both images on a single sheet, possible variations in print exposure and development were avoided.

In addition, 11 x 14 glossies were made of each of the letter labeled negatives to give an idea of how they stacked up in overall appearance.

The developers which were used

Ilford recommends two of its own powerful, medium-fine grain developers for use with HPS 35mm film: the standard one is ID-11 (14 min. at 68F) which is the same as D-76, so D-76 was substituted for it in these tests. For maximum film speed there is Microphen (15 min. at 68F) which was the first of the Phenidone-type developers to be marketed.

First, strips of HPS and Tri-X were developed as recommended in D-76. Similarly exposed negatives were printed together as described above. In the HPS print, tapestry detail showed clearly and the marble statue was fully exposed. In the Tri-X print the tapestry

detail was less visible and the statue looked dark gray in comparison to that shown in the HPS print. This does not mean that there was no tapestry detail in the Tri-X negative, nor that the statue could not have been well printed. It does mean that the HPS negative was more dense overall (more fully exposed) and that it contained much more shadow detail. The HPS negative indicated a speed advantage of about one full stop over the Tri-X negative with similar exposure and normal development in D-76. It also appeared to be more contrasty than the Tri-X negative, with harsh highlights.

One of the HPS strips was then developed in Microphen for 15 minutes at 68F. When dry, a negative from it was printed alongside a similarly exposed Tri-X negative developed in D-76 for 12 minutes (the same one described in the preceding paragraph). This time the difference was even more marked. The HPS negative displayed very much more shadow detail and a corresponding increase in density in the highlight areas (photos *below*). In this instance, the indicated speed advantage of the HPS appeared to be more than one full stop, but less than two full stops.

Don't misinterpret the photos *below;* the Tri-X negative could have been printed somewhat better than this picture shows it to be. However, the HPS negative was much more fully exposed and denser in both shadows and highlights, and when they were printed simultaneously the thinner Tri-X negative let too much light through. The resulting Tri-X print was darker than the print made from HPS.

A third comparison test was made. Strips of HPS and Tri-X were developed simultaneously in FR X-500 developer diluted 1:10 with water, for 10 minutes at 70F. Similarly exposed negatives were printed simultaneously. The speed advantage of the HPS appeared to be about one full stop in both shadows and highlights. (There is a complete story about X-500 developer for 35mm film beginning on *page 60.*)

The picture taking results

In addition to the tests described, HPS and Tri-X were put to the practical test of shooting many pictures under extremely bad light conditions. For this we went to the night indoor polo matches, carrying a brand new Canon V camera with f/1.2 lens (see *page 64*). In the arena the needle of a Weston Master III meter registered between .2 and .4 when the cell was aimed at a bright area on the sleeve of a light tan raincoat. This is about the dimmest light the Weston Master can measure. Here, the combination of superfast lens, superspeed film, and powerful developer paid off. We exposed HPS and Tri-X at 1/125 second and f/1.2. The speed advantage of the HPS showed up here, too. However, we also got printable Tri-X negatives.

Here are some impressions based on the results of these tests. Ilford HPS 35mm film seems to have a distinct speed advantage over Tri-X. Ilford recommends an exposure index of 400 in daylight (320 would be correct for tungsten) for A.S.A. scale exposure meters. There is no question that if (*Continued on page* 106)

Ilford HPS, *left,* and Kodak Tri-X, *right,* were exposed at 1/60 sec. and f/5.6. HPS was developed in Ilford Microphen, Tri-X in Kodak D-76, both as recommended by manufacturers. Negatives were printed simultaneously onto single sheet of paper. Differences in negative density, particularly in shadow details, show up strongly here. Text explains basis for this test and what it indicates in regard to relative film speeds of HPS and Tri-X.

VERICHROME PAN:

THE MOST VERSATILE roll film Eastman Kodak Co. has ever made. That's our opinion of new Verichrome Pan. This single new film replaces at one fell swoop three of Kodak's most famous roll films—Verichrome, Plus-X and Super-XX. As a result, the Kodak roll film lineup reads: Panatomic-X (slow speed); Verichrome Pan (medium speed); Tri-X (very high speed). This corresponds to the 35mm lineup, except that in 35mm the medium speed film is called Plus-X. In the roll films, Kodak stuck to the name Verichrome (and added "Pan") because that is the name of its well known snapshot film. And Verichrome Pan will continue in the Verichrome yellow box with red and black checks.

Now here's something unique in photographic history. The Verichrome Pan which Kodak is offering as a "snapshot" film exceeds in quality and ability the old Plus-X and Super-XX roll films—which were always considered to be films for advanced amateurs and professionals.

Verichrome Pan has a "normal" exposure index of 80 for daylight, 64 for tungsten. But it has reserve speed to burn. If you use the normal exposure index and develop as recommended, overexposed negatives are certain to result (this is picture insurance for box camera operators, but need not be binding on photographers with adjustable cameras). If you follow the recommended development, you can double the exposure indexes (use 160 and 125) with absolute assurance of full bodied negatives. For very best results with this film, we found that meter settings of 320 for daylight and 250 for tungsten were ideal. However, there are a couple of conditions:

You must base your exposure on careful meter readings of those areas of the subject which contain *important shadow detail.* You must develop in a powerful, but soft working, medium-fine grain developer.

How to develop Verichrome Pan

The first Verichrome Pan roll film to reach the market carried development recommendations of 18 minutes in D-76 and 25 minutes in Microdol at 68F! This was strangely out of line with the current trend to shorter development times, which has even been reflected in Kodak literature. However, tests indicated that those films needed that much development in order to function properly.

The situation soon changed and current Verichrome Pan roll films carry instructions to be developed 12 minutes in D-76 or Microdol at 68F, with agitation for 5 seconds every 30 seconds (exception to this is the Bantam size, 828, which should get 8 minutes in D-76 and 10 minutes in Microdol). So, it behooves you to look at the instruction sheet, to determine which film you have, and develop accordingly. There seems to be no noticeable difference in the quality of the films—just in the developing times.

Another developer which works extremely well with Verichrome Pan is FR X-500, diluted 1:10 with water, for 10 minutes at 70F (see *Foolproof 2¼ x 2¼ Film Processing,* MODERN, April 1956).

With the recommended D-76 (or X-500) development, Verichrome Pan produces beautiful negatives which can be enlarged greatly without graininess becoming objectionable—in fact, you can barely see any graininess. The general impression of a print well made from a Verichrome Pan negative is that the images are extremely sharp; yet there is an overall "smooth" look to the picture. With development in Microdol, the lack of graininess approaches the results achieved with

REMARKABLE LATITUDE OF VERI-

At f/4, negative was dense but could be printed without any trouble. In enlargement, only evidence of heavy overexposure was that wires became slightly ragged-edged.

SPECIAL REPORT

ONE FOR THREE

Panatomic-X, and it would require very big enlargement and keen eyes to detect any real differences in apparent graininess. However, the Panatomic-X and D-76 combination seems to give slightly crisper detail than Verichrome Pan and Microdol. Here again, the enlargement must be great, the subject suitable, and the eyes sharp to spot the difference.

Verichrome Pan is also available in film packs, up to 4 x 5 inches. Recommended development times in D-76 and Microdol are: for trays, 11 minutes, with agitation 5 seconds each minute; for deep tanks, 14 minutes, same agitation. This is a fine film pack material for use with press type cameras.

Verichrome Pan vs. old Plus-X

Comparison of two first-class films to determine which one is "better" is a tricky matter. However, some points are more obvious than others and we might as well begin with the easiest. In giant enlargements, Verichrome Pan shows less graininess than the old Plus-X roll film. Such graininess as is apparent in Verichrome Pan seems to have an extremely even pattern; the old Plus-X pattern appears to be slightly more irregular and rougher looking. As a result, prints made from Verichrome Pan look a bit crisper and "smoother" than those made from the old Plus-X. Information from Kodak states that Verichrome Pan's emulsion actually does make sharper pictures than the old Plus-X emulsion did. We had no way to check this scientifically, but judged from a picture making standpoint, Verichrome Pan is a superb film.

Comparisons of speed and contrast must take into consideration development. The last marketed Plus-X roll film had a recommended development of 18 minutes in D-76. (However, it's no secret that this resulted in gross over-development—12 to 14 minutes gave much better results.) Rolls of this film and current Verichrome Pan were simi- (*Continued on page* 114)

CHROME PAN IS SHOWN IN SERIES, EXPOSED AT 1/500 SEC., DEVELOPED IN D-76.

At f/8, negative was still slightly overexposed; f/11 would have been "on the nose." Print showed some slight detail in area under overhanging part of structure.

At f/22, negative was thin but still easily printable. Only loss of picture information was in black area under overhang, where it was impossible to see detail.

SPECIAL REPORT

PANATOMIC-X ROLL FILM IS BACK

A GREAT NEW FILM with an old name is back on dealers' shelves again. It's Panatomic-X roll film, companion to the ultra-fine grain 35mm film described in the March, 1956 issue of MODERN. And if you're the kind of person who dotes on *really sharp* pictures, like the kind in which you can count a cat's whiskers, then give Panatomic-X roll film a whirl.

Eastman Kodak Co. discontinued Panatomic-X roll film in 1941. The old roll film never enjoyed quite the same popularity among photographers as did Panatomic-X 35mm film, which was also out of circulation for some years. The new Panatomic-X roll film is in every way superior to the old one. We predict that it will play an important part in spreading to the larger roll film cameras the interest in picture *quality* which has recently been revived in the 35mm miniature field.

The new Panatomic-X is the "slowest" of Kodak's three current roll films, but it is just as fast as "medium speed" films were not long ago, and "fast" films were some years before that. The "normal" exposure index is 25 for daylight, 20 for tungsten. However, with a meter setting of 25 and recommended development in D-76, negatives were a bit too dense. We got better results with a meter set to 50 for daylight. There is no doubt that with careful use of an exposure meter the film can easily be exposed at an index of 80, provided that the subject and lighting are of medium to low contrast.

Kodak recommends tank development in D-76 for 7 minutes at 68F with 5 seconds agitation every 30 seconds. Quite a few rolls were done that way and the results were excellent. Even after great enlargement the pictures had a smooth, sharp look, without any apparent graininess. There seems to be no valid reason to use special fine grain developers; in fact, such developers may actually cut down image sharpness and produce inferior results.

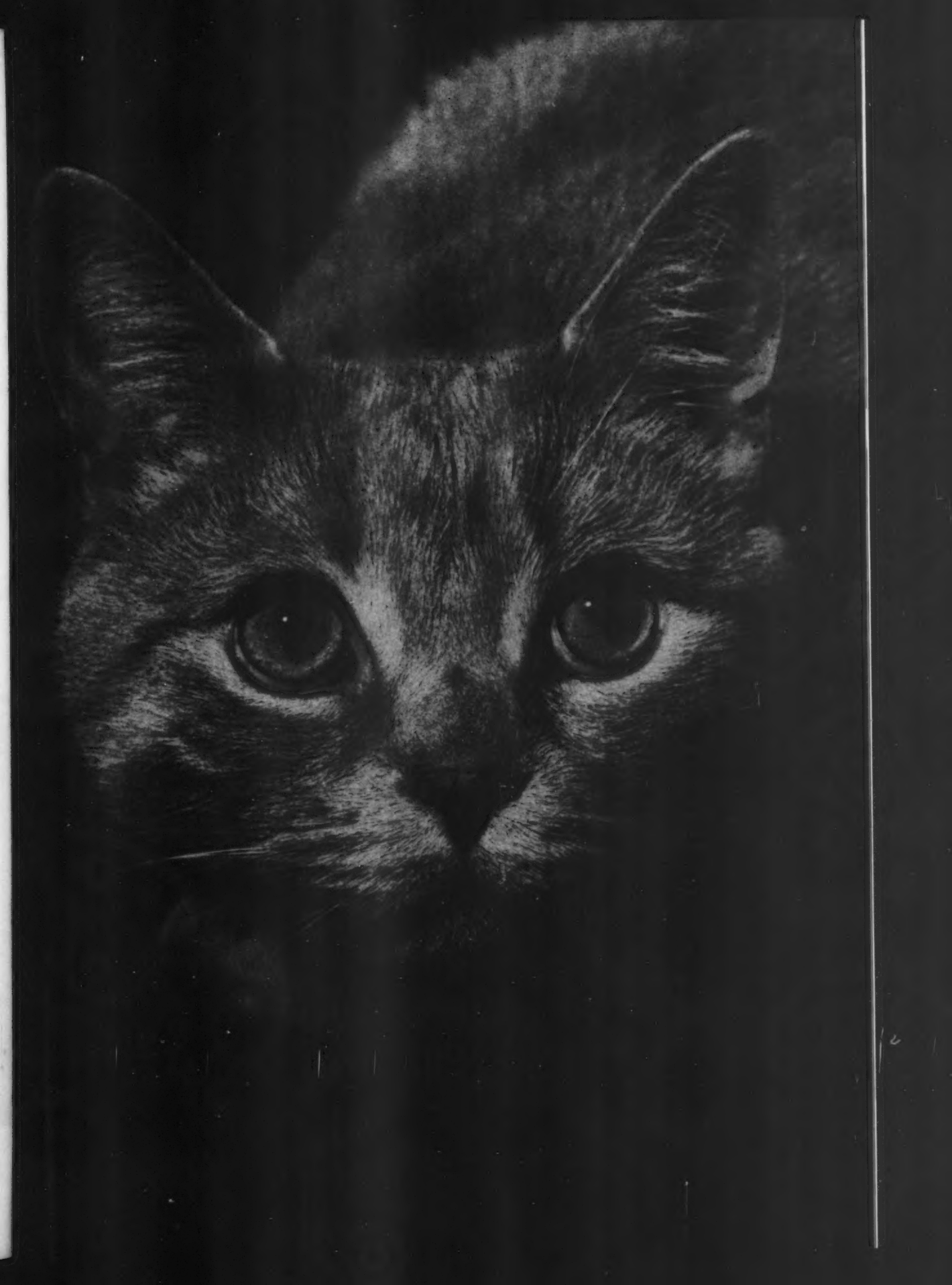
Correctly exposed Panatomic-X responds beautifully to electronic flash; with units having a flash duration in the range from 1/750 to 1/1500 sec., normal development is quite satisfactory. The combination of the speed light's ability to stop motion and the film's ability to record fine detail produces astoundingly sharp pictures.

When used with any speed light, the guide number for Panatomic-X should be about 2½X to 3X the guide number for correctly exposed Kodachrome, Daylight Type. For example, the picture opposite was made with a small FR electronic flash, using a guide number of 75; with this unit the useful guide number for Kodachrome, Daylight Type is about 30.

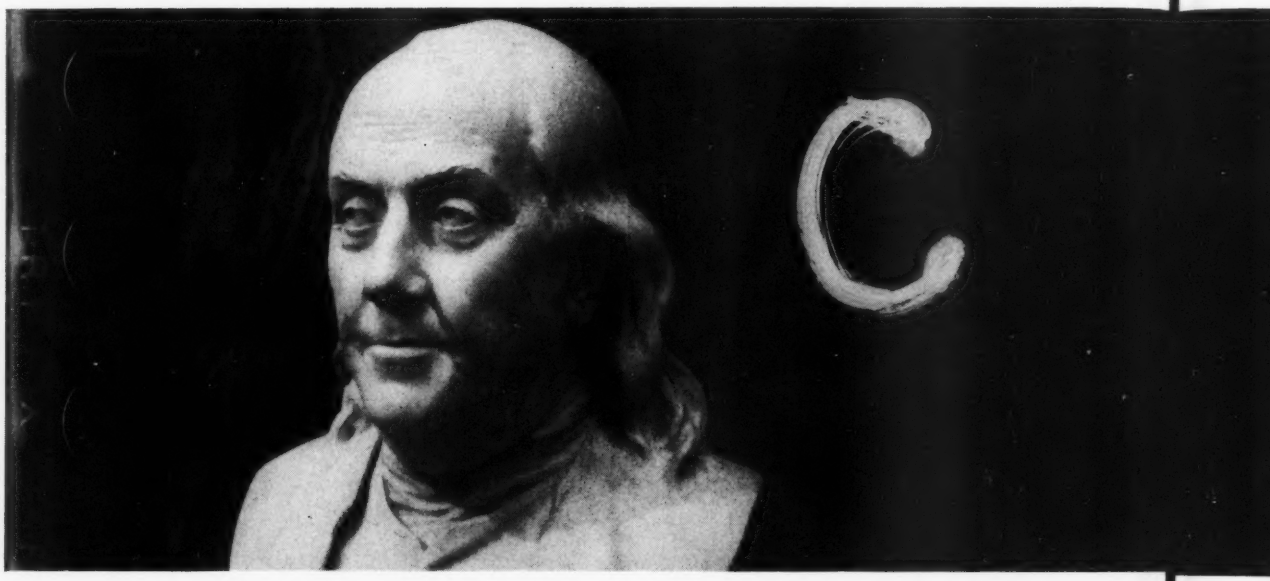
Panatomic-X has good exposure latitude. It is a fine choice for all types of scenic pictures, for architecture, for scientific or close-up work, for portraits of small creatures, or wherever great enlargement, minimum graininess, maximum image detail are necessary or desirable. It's not a "snapshot" film for indiscriminate box camera use. Nor does it require any special technical or artistic skill to use it well. It's just a film for people who want *really* top grade pictures.—JOHN WOLBARST

Portrait of Finnegan was made on Panatomic-X film in Rolleicord. Camera was brought as close as it would focus, but image was still tiny. However, it was easy to make Finnegan giant-size, and he could have been made much too big to fit page. FR electronic flash supplied light; lens was set at f/11.

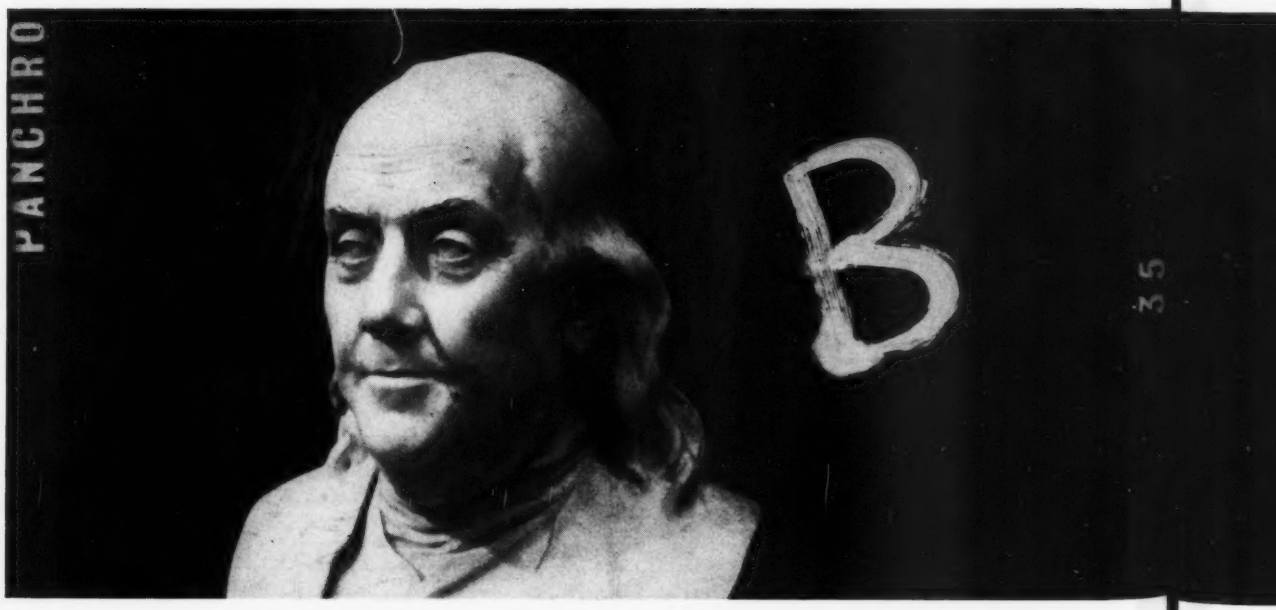
JOHN WOLBARST ▷



FR X-500: NEW 35MM



Similarly exposed Tri-X films were developed in FR X-500, left, and D-76, right.



These similarly exposed, simultaneously printed Ilford HPS negatives were

DEVELOPER

SPECIAL REPORT

Simultaneous printing on single sheet of paper shows differences in negatives.

developed in X-500, left, Ilford Microphen, right. Differences are minor.

DETAILS ON NEXT PAGE ▷

X-500 (cont.)

NOTHING IS MORE CONSTANT than the 35mm photographer's urge to take pictures in places where there isn't much light. To satisfy this urge, lenses have gotten bigger and films have been made faster; examples of phenomenal achievements in both those fields are to be found elsewhere in this magazine.

To superspeed films and superfast lenses we want to add the third important element—a powerful but soft working semi-fine grain developer which will deliver all the speed inherent in the film and still produce pictures of excellent quality. We have one. In the opinion of MODERN's editors it combines many desirable characteristics.

The developer is FR X-500, diluted 1:10 with water. It contains the new developing agent called Phenidone. It delivers maximum film speed; it gives negatives of moderate contrast which are easily printable and not objectionably grainy. And most desirable, it is simple to use, readily obtainable and not expensive. You take a small amount of developer, dilute it, develop a couple of rolls of film in a double reel tank for 10 minutes at 70F, then toss out the developer. No fuss or mess with replenishment; no special techniques involved.

As marketed by FR Corp., X-500 is intended for use at 1:3 dilution—that will really jar a 35mm film! The results with 35mm film are unpleasing, due to excessive graininess and contrast. The advantages of using X-500 at 1:10 dilution were first called to our attention by Charles Hellman, a teacher in the Bronx High School of Science, and longtime contributor to MODERN. Sensitometric and practical tests by Hellman and FR Corp. technicians indicated that development for 10 minutes at 70F in the 1:10 dilution produced the best balance of film speed, graininess, and contrast.

It was found that the developer did its best work with modern, fast 35mm films—specifically Kodak Tri-X and new Plus-X, Ilford HPS and HP3.

How we tested X-500 at 1:10

MODERN's editors took the two fastest 35mm films available—Kodak Tri-X and Ilford HPS—and made a series of similar exposures with them. The subject was the marble bust shown on *page 60*. This was part of a series of film-developer tests which are fully described in the article on Ilford HPS beginning on page 52, which you may find of interest.

Then we developed strips of Tri-X in X-500 and in D-76 (12 min. at 68F), the developer which Kodak recommends for maximum film speed with medium-fine grain and moderate contrast. For the HPS strips we used X-500 and Ilford's own Microphen (15 min. at 68F), the first of the Phenidone developers to be marketed, and the one Ilford recommends for maximum film speed. Here's the story of the results.

The strips developed in X-500 showed just as much film speed as those developed in either D-76 or Microphen. This was evidenced in the amount of detail in the shadow areas. It was in the highlight areas that X-500 appeared to give better results than D-76 and to have a slight advantage over Microphen.

The highlight areas of the negatives developed in X-500 were less dense than those produced by D-76 or Microphen. More highlight detail showed up in the X-500 negatives; there was less contrast between the highlight and shadow areas. All this adds up to easier printing and better picture quality.

In apparent graininess there did not seem to be much to choose between the three developers. Certainly X-500 was no worse than the other two and under some conditions it seemed to give slightly less graininess.

What the four pictures mean

The pairs of pictures on the preceding pages are intended to show the differences between the various similarly exposed negatives after development in X-500 and D-76, and X-500 and Microphen. The D-76 and Microphen negatives could have been printed separately much better than they are shown here. However, the technique of simultaneous printing of pairs of negatives on a single sheet of paper is intended merely to show the differences in negative densities. These pictures are not absolutely accurate indications of all the picture information in the various negatives. They do show with reasonable accuracy the differences between the negatives. Even this information may be blurred slightly by the limitations of the photo-mechanical processes of magazine reproduction.

Why X-500 at 1:10 works that way

There seem to be three main reasons why X-500 can give not only full film speed but better highlight rendition and lower contrast than D-76.

The first reason is that it is (*Continued on page* 124)

Good for roll films too (see April, 1956 issue for more details). This is Ilford HPS roll film developed for 11 minutes at 70F in X-500 diluted 1:10. Negative quality was excellent, with little graininess and moderate contrast. Lots of film speed.

SPECIAL REPORT

CANON V

THE CANON MODEL V is a unique instrument. It is the first camera to be offered with a choice of an ultra-fast 50mm, f/1.2 lens, a 50mm, f/1.8 lens, or a semi-wide-angle 35mm, f/1.8 lens as standard equipment.

It is the only camera with a lens-coupled combined rangefinder-viewfinder having a variable field to match either the 50mm "normal" lens or the semi-wide-angle 35mm lens. Thus, no accessory viewfinder is necessary when using the 35mm semi-wide-angle lens. This is a distinct advantage for those photographers who think the 35mm lens is ideal for most miniature camera work, particularly in color (and we do think so). Working with such a combination is an entirely new experience, and we liked it.

Here are some of the main features of this latest addition to the line made by Canon Camera Co., Tokyo. The basic cloth focal plane shutter and its mechanism remain the same. Shutter speeds are 1/1000, 1/500, 1/250, 1/125, 1/60, 1/30 (all on the high speed dial), 1/15, 1/8, 1/4, 1/2, and 1 second. Notice that each setting gives either half or double the exposure of the next setting. This makes exposure determination and setting very easy—not all cameras have this arrangement of shutter speeds. Your choice of shutter speed may be set before or after cocking and the shutter mechanism works quietly and smoothly.

Film advance and shutter winding is done with a rapid wind lever which folds into the baseplate when not in use. The action is rapid—one stroke—and easy.

The lens threading and rangefinder coupling have

Canon Model V is shown with 7-element, 50mm, f/1.2 lens. Rapid wind lever folds into baseplate when not in use.

AND ITS LENSES

not been changed. All older Canon lenses will fit.

The flash attachment has been simplified, and a tiny B-C gun will be available soon. This clips onto an unobtrusive fitting on the side of the camera. A sync control lever under the shutter speed dial gives a choice of FP and M or XF and F synchronization, and in conjunction with the shutter speed setting dial automatically sets the delay mechanism for proper sync. A built-in self-timer allows you about 10 seconds before tripping the shutter.

The viewfinder-rangefinder

The single window combined range-viewfinder has a good-sized eyepiece, gives a bright image, and is actuated by focusing the lens. A small knurled-edge wheel on the back of the camera is used to shift the field of view from that of the normal (50mm) lens to the semi-wide-angle (35mm) lens, or to a third position which gives a greatly enlarged image for fine focusing. The field of view of the third position is very small and seems not to correspond with that for any particular lens. The shift in fields and magnification is accomplished by rotating a small prism turret within the rangefinder housing. Previous Canons have had a similar turret, but the range of fields of view covered did not include that of the 35mm lens.

The view-rangefinder mechanism does not have built-in parallax compensation. However, we experienced no difficulty when using the 35mm lens. When lenses of longer than 50mm focal length are used, ac-

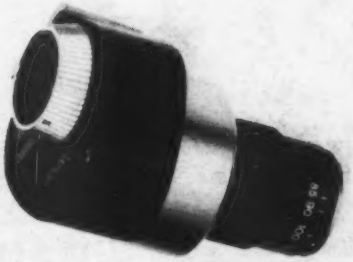
Three wide-angle lenses below are new. Standard 50mm, f/1.8 lens has been remounted. Viewfinders are new.

50MM, F/1.8 IN NEW MOUNT

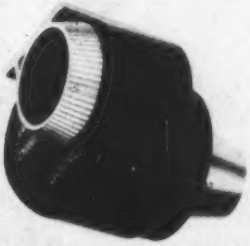
35MM, F/1.8 SEMI-WIDE-ANGLE

28MM, F/2.8 WIDE-ANGLE

25MM, F/3.5 WIDE-ANGLE



MULTI-FIELD VIEWFINDER FOR TELE, LONG-FOCUS LENSES



SINGLE VIEWFINDER FOR WIDE-ANGLE LENS

cessory viewfinders are required. By means of a neat mechanism, these viewfinders are provided with automatic parallax compensation. A glance at the accessory shoe will reveal the end of a blunt metal pin (see photo *bottom, left, page 67*). This pin is connected to the rangefinder mechanism in such a way that when you focus, the pin is raised or lowered a small amount. This movement is just enough to tilt the eyepiece of the accessory viewfinder to compensate for the parallax error at any distance.

The accessory viewfinders are well designed and nicely made. There is one multi-field zoom-type finder for the long focus and tele lenses. Separate finders are provided for the wide-angle lenses.

Changes in the camera body

The body has been changed radically. The entire back plate is hinged and opens for loading or cleaning. Previous Canons loaded through the bottom. The take-up spool is permanently fastened to the camera, and the loading technique is unusual. First, the film tongue is inserted in a slot in the take-up spool so as to engage a small peg in one of the sprocket holes. After a preliminary wind or two of the take-up spool to get the film started (a knurled flange at one end of the spool is provided for this purpose) you drop the cartridge into the chamber at the other end of the camera.

We had a distinct impression that this system could be improved by making the spool slot deeper and the little peg somewhat longer. The back plate carries a hold-down roller to prevent film curl, and a leaf spring to keep the cartridge in position.

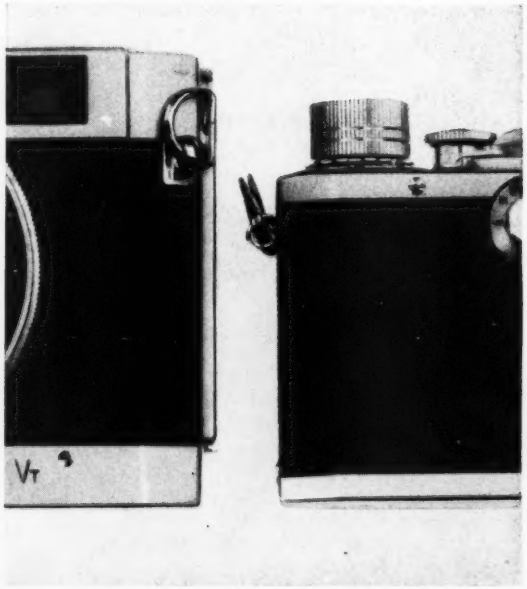
The film advance-rewind control is in the form of a collar around the shutter release. The rewind knob is retractable, and ordinarily flush with the top of the camera body. To use it, you flick a flat lever (photo *bottom, left, page 67*) and the rewind knob springs up slightly and can be raised further. It was our opinion that a camera designed for such rapid use should also have a faster rewinding system—for instance, a crank. In some situations an entire film could be exposed more rapidly than it could be rewound into the cartridge.

Everything about the camera body indicated thoughtful design, good workmanship, materials and finish. It also has eye appeal.

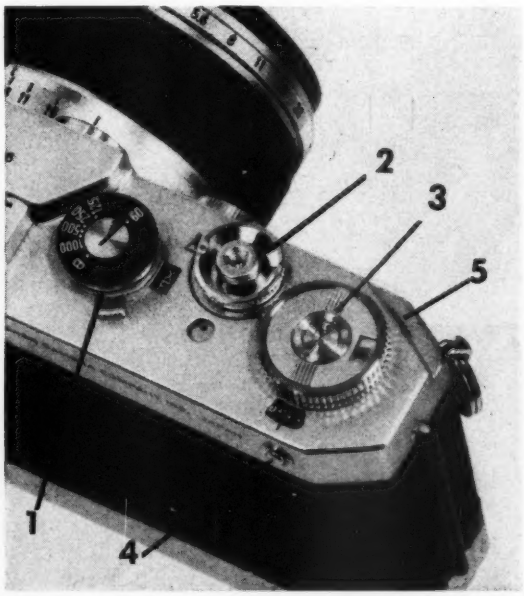
The f/1.2 lens: a $64 question

How do you go about evaluating a camera with an f/1.2 lens as standard equipment? What standards apply? What comparisons can you make? This report is based on the results of extensive practical picture making and careful examination of the lenses by a topgrade optical expert with ample equipment, skill, and experience in testing lenses for 35mm cameras.

When do you use f/1.2? It was our opinion that this was an emergency lens setting, to use where nothing else could do the trick. So we made some tests at a dimly lit indoor polo match, and determined the combination of film-exposure-development which would take advantage of every bit of the film's reserve speed and latitude. At f/1.2 and 1/125 second sufficient action was stopped, usable pictures resulted, negatives were easily printable (see *pages 53 and 55*). We tried the same thing with f/2; result, total failure. An aperture of f/1.2 gives you almost 3X (2.8X, to be exact) as much light on the film as f/2. This is a formidable



Canon V, left, is taller than older models, trifle longer, but no thicker from front to back. Neck strap attachment eyes are offset to front of camera to counterbalance weight of lens, let camera hang straight.



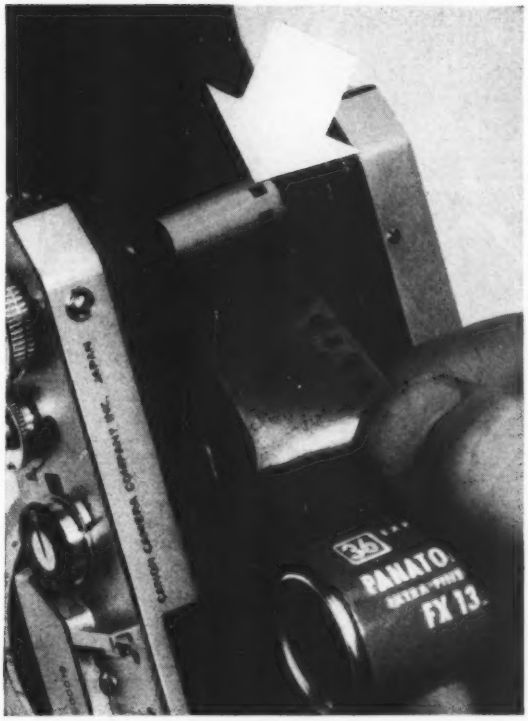
(1) Sync selector control. (2) Film rewind control. (3) Three dots to line up before manual film wind knob can be lifted, used. (4) Button to push, to reseat knob. (5) Knurled edge of exposure counter. Rotate from here.

improvement in exposure, where the film has been pushed to its limits and a fast shutter is needed.

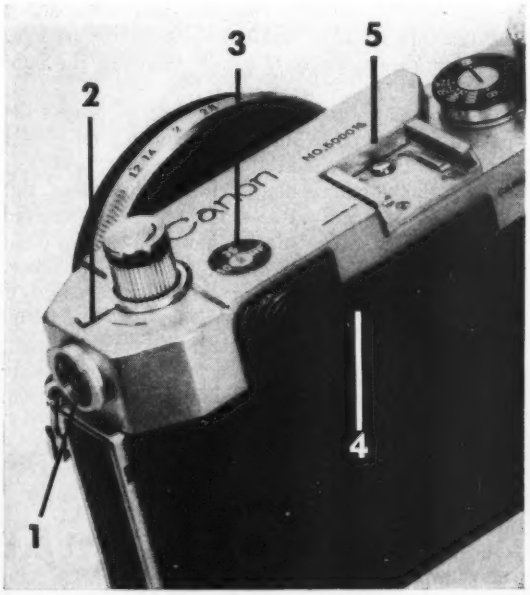
No one would be rash enough to claim that these 11x14 prints were razor sharp, or of the topmost photographic quality. There was a noticeable light loss at the sides of the prints (this is to be expected with such a lens at f/1.2), and definition there was also not too good. In the central two-thirds of the negative the lighting was more even, and there was reasonably good definition, though by no means critically sharp. However, at f/1.2 the depth of field (zone which is in sharp focus) is so shallow that it was difficult to tell whether the unsharpness was due to the lens or the position of the subject. In some pictures, a halo effect appeared around the edges of some light colored objects, indicating some flare in the lens.

But keep *this* in mind. Many 11x14 straight prints, with the defects noted, were presented to a wide variety of viewers—photo editors, horse lovers, amateur photographers, and people with no interest in photography but who liked pictures. Without exception they paid no heed to anything except the subject matter. Therefore, it's our opinion that a lens which can take pictures at f/1.2 is a useful, in fact essential piece of equipment for this extremely difficult photographic problem. And the pictures were good enough technically for publication in any magazine.

Picture quality and light distribution improved progressively as the lens was stopped down. At f/1.4 the difference was just noticeable. At f/2 it was the equal of a very good f/2 lens, and at f/2.8 it was the equal of an excellent f/2.8 lens. So having an f/1.2 aperture has not harmed the rest of (*Continued on page* 117)



Loading: first fit film tongue into slot in take-up spool, engage small peg (arrow) in sprocket hole. Film winds on with emulsion side out. After securing tongue, drop film cartridge into chamber at opposite end.

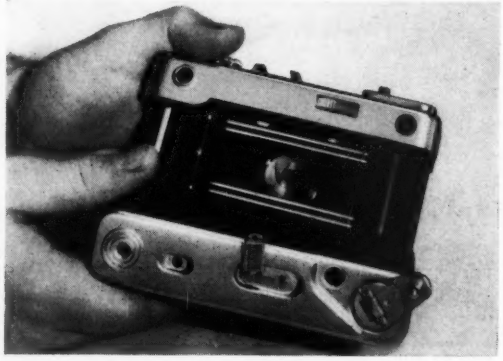


(1) Flash contact and mount for gun. (2) Lever to allow rewind knob to be raised; it's normally recessed. (3) Variable viewfinder field indicator. (4) Variable viewfinder control. (5) Automatic parallax compensator.

Close-up of manual film wind knob shows it in elevated position. This is for auxiliary use only; ordinarily film is advanced, shutter cocked by means of rapid wind lever on camera's baseplate. Knob is easy to operate.

For fast shooting with the Vitessa L, finger, *left*, presses shutter release, finger, *right*, presses plunger to advance film and cock the shutter. Focusing wheel, *left below*, is operated by the right thumb.

The built-in exposure meter is set according to a chart on the camera, by knob, *above, right*; gives light value (LVS) reading. Rangefinder scale (*left*) shows depth of field, has two zone focus settings.



Left to right on camera base are: tripod socket, rewind button, latch for opening camera, large folding rewind crank. The camera has permanently attached take-up spool, and steel construction.

THE NEW VITESSA L

"L" stands for Light Value Scale on the new Voigtlander Vitessa L, a 35mm folding bellows camera. Together with the camera's built-in photo-electric exposure meter, it lets you reduce the time lag between seeing and taking well-exposed pictures. First you set the film speed rating *(see center picture)*. Then aim the meter, read the indicated light value (say 11), and set the LVS lever to the same value. From then on when you change the shutter speed, the f/stop adjusts automatically, and vice-versa.

This, plus the release-plunger system already associated with the name Vitessa, really allows you to shoot fast with the camera. One model Vitessa L comes with a six-element, 50mm, f/2 Ultron at $159.50; the other with a four element, 50mm, f/2.8 Color-Skopar at $139.50. There is also a standard Vitessa with LVS but no meter, and a four-element, f/3.5 Color-Skopar lens, at $99.50. Leather case, $10.50. The picture, *top, left*, shows how to hold the camera so you can shoot without removing your eye from the bright combined rangefinder-viewfinder. First, the finger, at left presses the shutter release. Then the finger at right depresses the plunger to advance the film and film counter, and cock the shutter. The focusing wheel on the back of the camera *(see center picture)* is operated by the right thumb.

As on former Vitessas, the closed doors protect the lens and permit you to slip the camera in your pocket or purse without an additional protecting case. For carrying, the plunger is depressed and stays down. But this motion does not advance the film if the camera doors are closed. Since you can close the camera without setting the footage to infinity, it's easy to preset distance by using the footage scale *(center picture)*. Each Vitessa L also has: speeds from 1 sec. to 1/500 and B, Synchro-Compur L shutter, M-X sync, self-timer, double exposure prevention (but provision for making double exposures), automatic parallax compensation, die-cast steel construction, and accepts European push-on type flash contacts.

What about performance? The lens on the f/2 model we tested was good, the shutter fairly quiet. However, the plunger was a bit noisier. On rigidity of the lens mount—an im-

(*Continued on page* 126)

SPECIAL REPORT

SPECIAL REPORT

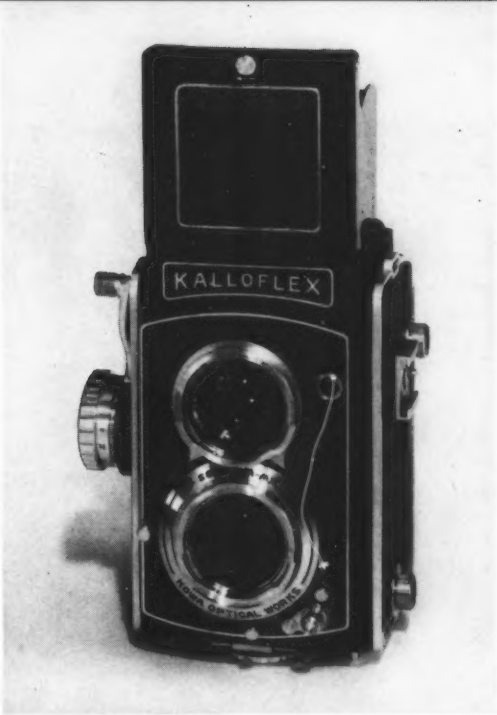
NEW 2¼ x 2¼ KALLOFLEX

What features do you look for in a twin-lens reflex camera? Quick operation, a good lens, a bright viewfinder? Let's take a look at the new Kalloflex Automat Reflex, a recent twin-lens 2¼x2¼ Japanese import, and see how it stacks up. With a flip of the finger the hood is unlatched, and you view an image which is unusually bright from corner to corner. This is formed by an f/3 viewing lens, and a condenser lens which is finely ground on the bottom to act as a ground glass. There are four etched grid lines for centering and composing. And a 2.5X magnifier plus sportsfinder complete the viewing system.

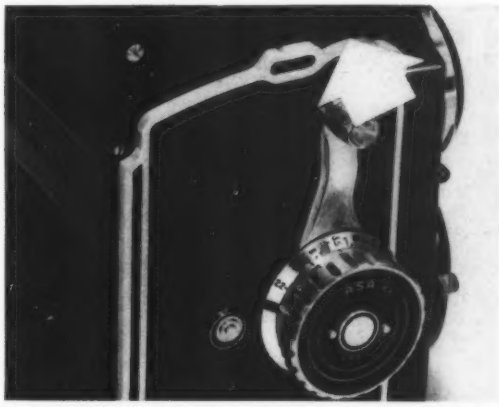
You can shoot quickly because you focus with the right hand, and press the release button with the left. A single stroke of the advance crank advances the film, cocks the shutter and sets the film counter. Both the diaphragm (f/3.5 to f/22) and the shutter (1 sec. to 1/500 sec. and B) have click stops. And a single lever adjusts the Seikosha-Rapid F-M-X synchronized shutter (which accepts a European push-on-type flash contact) for all types of flash.

Now to the taking lens—a four-element, f/3.5, 75mm Prominar. The performance of the lens tested compared favorably with that of good four-element lenses on similar twin-lens reflexes. And other features abound. There's double exposure prevention, but a button (near the focusing knob) permits you to double expose at will. A shutter release guard, when set, prevents making accidental exposures. You can take your choice of tripod sockets—one in the accessory shoe on the side of the camera, the other in the base plate lock which is turned to open and close the camera. The camera accepts accessories with bayonet mount.

Loading is semi-automatic. You wind the crank till arrows on the 120 film paper backing are aligned with two red dots inside the camera—then close the back and proceed automatically. Price of the Kalloflex, $119.50; leather everready case $10.50. Incidentally, both the top and front of this case unsnap easily. And for the record all U. S. servicing of this well-made camera is done at the new branch office of Kowa Optical Works, located in New York City. C.W.

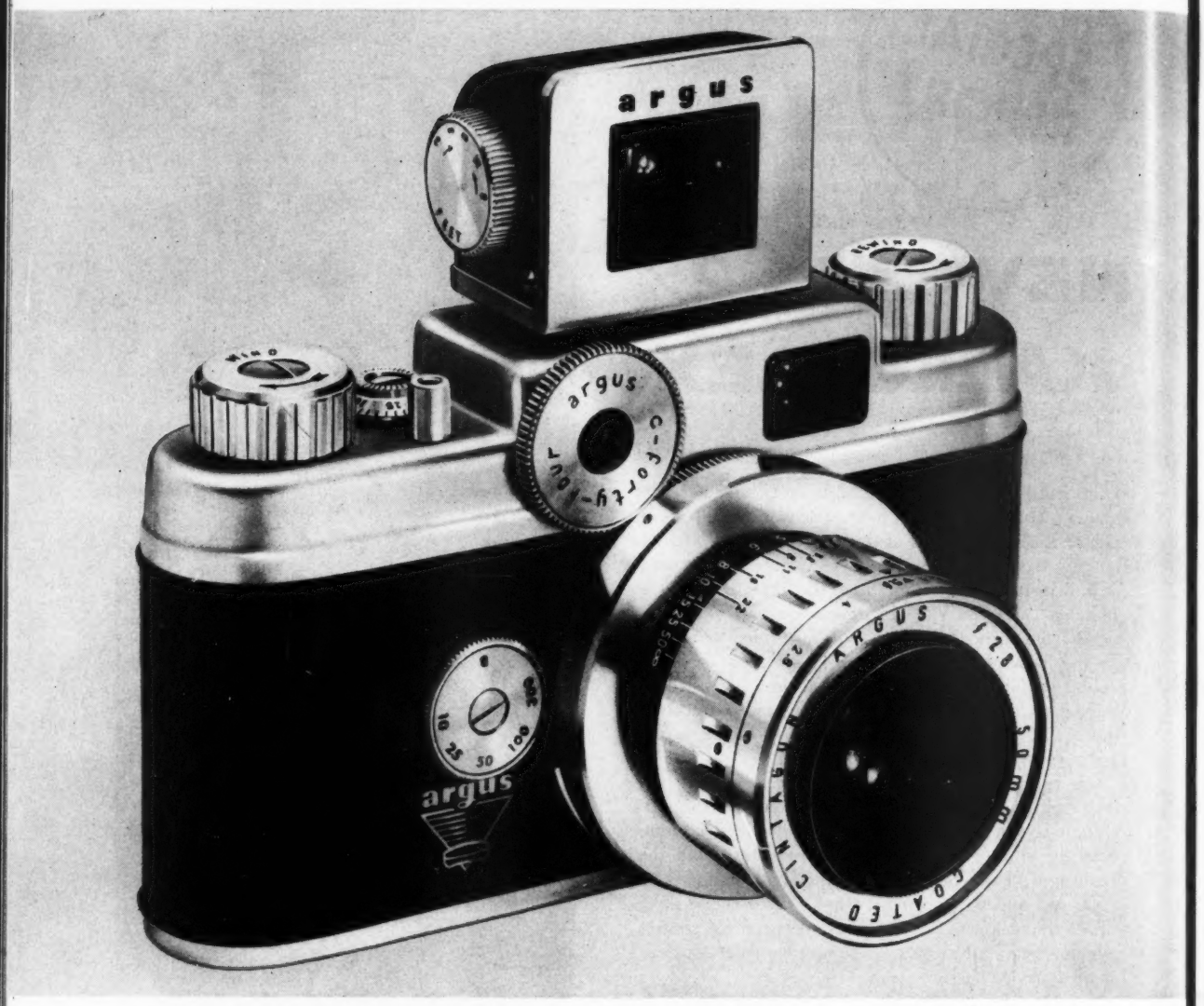


A four element f/3.5 lens, bright viewing image and film crank are featured on the new Kalloflex Automat Reflex twin-lens 2¼x2¼ camera from Japan.



Focusing knob has depth of field scale, film and film rating reminder (to 400 ASA). Button, to left, permits double exposures. Arrow points to film counter.

Turning the round base plate lock opens or closes the camera. Interior has baffles to prevent light reflection. Camera construction is die-cast alloy.



Easily interchangeable lenses, plus accessory viewfinder (*shown* on Argus C-44), are part of the new C-44 system.

NEW ARGUS C-44 SYSTEM

SPECIAL REPORT

It's news when you can interchange lenses on an American-made 35mm camera in a matter of seconds. But that's just what you can do with the new Argus C-44 camera. We timed it. On the average it took us only 15 seconds to remove the 4-element, 50mm, f/2.8 Cintagon lens, which comes with the camera, and attach the wide-angle lens (35mm, f/4.5 Cintagon), or telephoto lens (100mm, f/3.5 Cintagon). Sometimes we managed to switch these bayonet mounted lenses in only 10 seconds.

Each lens is coupled to the rangefinder. To remove one lens, turn the focusing wheel so the footage scale is at infinity, or as far past it as you can go. Press the lens lock release *(left, below)* and give lens barrel a quarter turn counter-clockwise (body lens mount must turn too). That's it! Installing a lens is equally simple. Just line up two red dots on the body lens mount *(see right, below)*. Line up two more red dots on the lens. Then insert the lens so all four red dots are aligned, and turn lens clockwise as far as it will go. Actually you can do all this a lot faster than it takes us to tell you how.

Other points of interest

Essentially the C-44 is similar to the Argus C-4, but it does not replace it. The C-44 is designed for those who want easily interchangeable lenses. C-4 owners who want to use interchangeable lenses can still have their cameras specially adapted. But once done, lenses aren't easily attached to the camera. Both cameras have a behind-the-lens shutter, bright superimposed-image rangefinder combined with viewfinder in one window, and similar general mechanism.

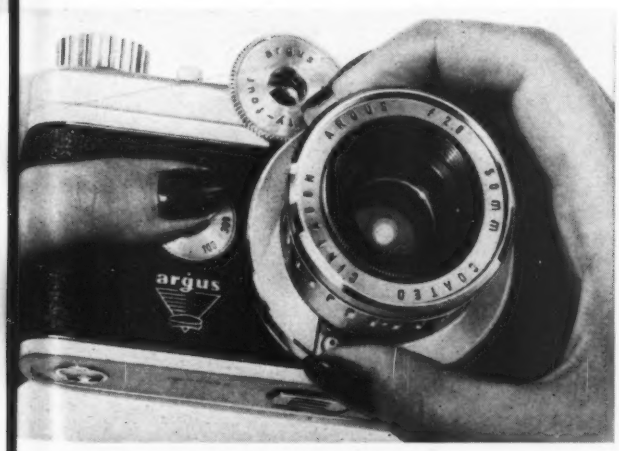
Again, on the news side, the C-44 comes with an Argus-made, four-element, f/2.8, 50mm lens (at $97.50; leather case $10), rather than with a three-element lens as on the C-4. We tested the normal, wide-angle and telephoto lenses and found all three to be good. For a picture of the 35mm, f/4.5 wide-angle lens ($56.50), and the 100mm, f/3.5 telephoto lens ($59.50)—both made by Steinheil for Argus—turn to *page 119*.

Three Accessories

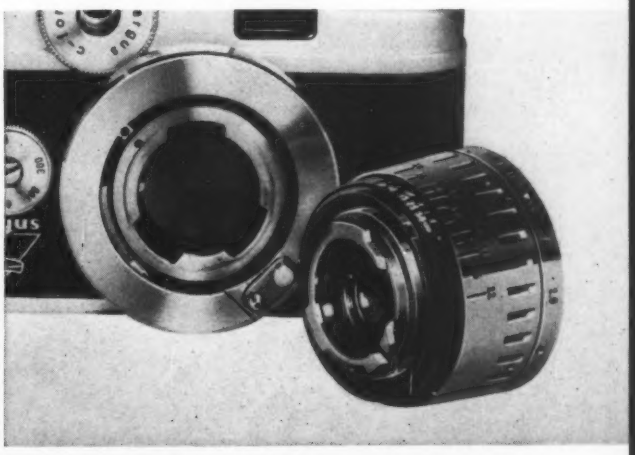
The C-44's flash contact is in the accessory shoe. You can either place the Argus Flashgun, a B-C unit priced at $7.50, in this shoe, or insert the Argus Variable Power Viewfinder ($14.50), shown attached to the camera, *opposite page*. One knob on this finder gives you your choice of three magnifications corresponding to the areas "seen" by the 35, 50, and 100mm lenses. The other operates the built-in parallax adjustment. Suppose you want to use both the flashgun and the accessory viewfinder? That's simple. The gun has a bracket which you attach to the tripod screw while the viewfinder is in the shoe (see *page 119*.) A connecting cord (also provided) plugs into the viewfinder and makes your flash contact. (The switch for M-X sync is on the back of the camera.) Still another accessory, the Argus L-44 Clip-on Exposure Meter ($17.50 with case and incident light adapter) fits into the shoe. This reflectance light meter can be adapted for low-light reading by adding the Argus L-44 Booster Cell (price with case, $7.50).

But let's go on. The 50mm lens is recessed about half an inch in its mount and has its own screw-in filter retaining ring. Both the 35mm and 100mm lenses have built-in adapter rings for filters and come with screw-in sunshades. Cases are extra. Other features of the C-44 system are: depth of field scales, helical focusing mounts, click stops on all lenses, plus color coding. The C-44 camera has speeds from 1/10 to 1/300 sec. and B, double-exposure prevention, cable release socket, combined film and shutter winds and a sturdy die-cast body. In short, here's a new system—with many useful features.—CORA WRIGHT

For more on the Argus C-44 system, turn to page 119.

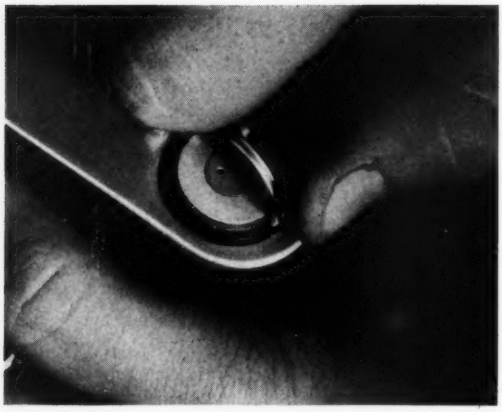


Lens lock release (under thumb, *above center*) permits quick removal of bayonet mounted lenses from Argus C-44 camera. Focusing wheel must be first set to infinity. Thumb at *left* covers the camera's shutter speed wheel.

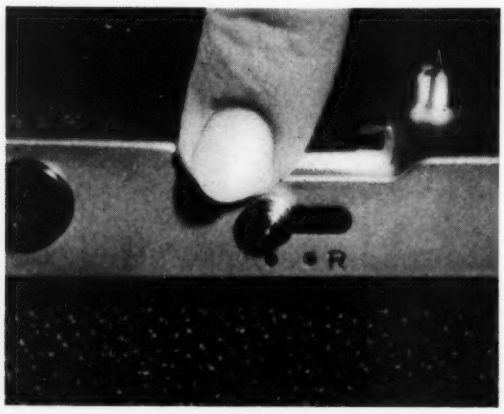


When you install a lens—and this too can be done rapidly—two red dots on body lens mount (*above, left*) must be aligned with two more red dots on the lens. Lens barrel is then turned. (See text for fuller instructions.)

Lenses on the Robot Royal 36 can be changed quickly with breech-lock lens mount. Mount is similar to Royal 24, but lenses of one model will not fit other.



A folding key on the bottom of the Royal 36 winds the spring motor for 13 exposures. It's efficient but repeated windings may give you sore fingers.



A small button at the back of the Royal 36 can be set for picture-taking, lock or rewind. In lock or rewind rangefinder-viewfinder window is partially obscured.

SPECIAL REPORT

NEW ROBOT ROYAL 36

THE FIRST ROBOT camera to shoot full double frame (24 x 36mm) negatives on 35mm film will make its appearance in camera stores shortly. The Robot Royal 36 should fill a need among the photographers who find a rapid sequence camera necessary but are unhappy with the square format (24 x 24mm) of all earlier model Robots.

Aside from the obvious advantage of the new rectangular format—a larger negative and consequently fewer troubles in enlargement—color workers will be able to have their slides returned to them mounted in standard 2 x 2 mounts. Color processors have been returning 24 x 24mm transparencies shot with Robots unmounted and uncut in rolls.

A spring powered mechanism in the Royal 36 allows you to fire up to 10 shots as fast as you can depress the shutter release. You can take action sequences which would be impossible to get with almost any other 35mm camera. It takes from 3 to 9 seconds to fire off the 10 shots on the Royal 36, depending on your shutter speed.

Aside from the change in format, the new Royal 36 resembles the Royal 24 (MODERN, July 1954) with one important exception—the Royal 36 does not shoot rapid sequences in bursts. The manufacturers have found it necessary to sacrifice this feature in their efforts to produce a camera with a standard negative format. However, it does retain all the other features of the Royal 24—shutter speeds from ½ sec. to 1/500th, combined rangefinder-viewfinder, MX sync, interchangeable lenses, and a safety button which simultaneously blocks the viewfinder and locks the shutter release to prevent accidental exposures. Standard lens for the Royal 36 is the 45mm f/2.8 Schneider Xenar ($229.95 with camera), or the 50mm f/2 Carl Zeiss Sonnar ($329.95 with camera), but a variety of other lenses, including wide-angle and telephoto are also available. (*Continued on page* 127)

WESTON'S MASTER III

THE WESTON Electrical Instrument Company does not change designs in its exposure meters capriciously. In twenty years there have been only two Weston Master meter models: the pre-war Master I, the smaller, post-war Master II. Now comes the Master III.

At first glance there seems little difference between the II and III aside from a brightly polished metal case which replaces the gray and black housing of the II. But there's a great deal more. Inwardly the III meter movement, which has the same sensitivity as the II, is cushion-mounted within the case; the jewel bearings ride on tiny springs and, while exposure meters do not take kindly to 30-foot drops on cement floors, the Master III should take a few more jars than the II without damage or misalignment.

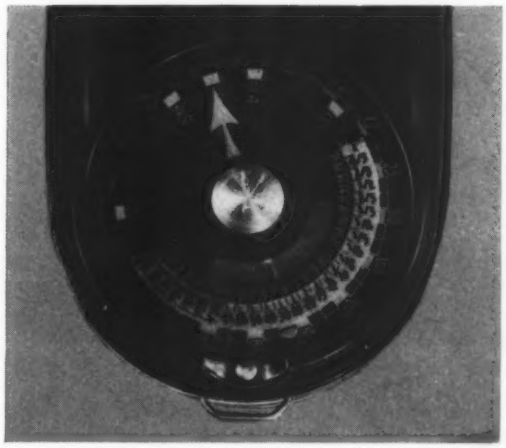
Outwardly, most of the changes can be seen on the exposure control dial. The small window in which the film speed is indicated no longer reads "emulsion speeds." It now says "exposure index" indicating that the Weston Master III is calibrated to ASA specifications rather than the traditional Weston film ratings. (We'll get back to the importance of this later.) Aperture scales which read in ⅓ stops now start at f/1 rather than f/1.5. Exposure indexes reading to 3200 should take care of any faster films yet to come—at least for a while. There are two cutout windows on the movable part of the dial in which appear light value numbers for cameras equipped with LVS scales and also Polaroid-exposure numbers for the Polaroid Land cameras.

There are other changes on the computing dial. The whole dial has been increased 1/10 in. in diameter allowing larger and thus more legible aperture and shutter speed numbers. To make the shutter speed numbers even larger and more readable they have been further simplified. There are no more fractions. You can't mistake 100 (actually 1/100) for 100 seconds however. All full second and longer exposures are white on black while fractions are inscribed black on white.

(*Continued on page* 122)

SPECIAL REPORT

Here's the new Weston Master III exposure meter. In shape, size and weight, it closely resembles Master II.

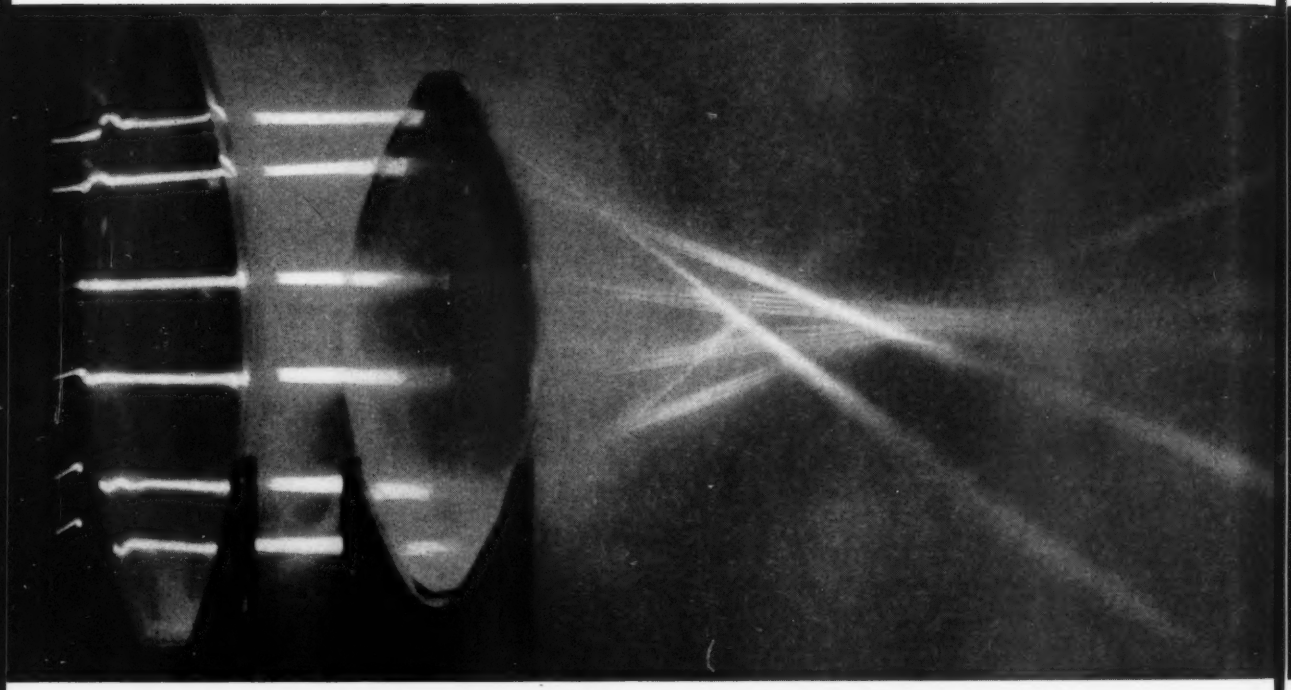


***Master II*: Weston speeds to 800, apertures to f/1.5, crowded scales, no provision for LVS, Polaroid settings.**

***Master III*: ASA indexes to 3200, apertures to f/1, more legible numbers, LVS, Polaroid exposure settings.**

SPECIAL REPORT

LENS OF



Two simple spherical lens elements in path of light: rays do not come to a point of focus at the same plane.

At the recent Master Photo Dealers & Finishers Association Convention and Trade Show in Chicago, Elgeet Optical Co. announced a new cine lens. Called the Golden Navitar, its revolutionary design will undoubtedly have great importance in photography of the future. This is the first time such a lens has ever been produced commercially in volume and the implications of this development are enormous—not only for the movie field, but for still cameras and other optical uses. One of the elements of the Golden Navitar is aspheric in shape—you'll find just what aspheric means in this article, and why aspheric lenses have never been made in great quantity.

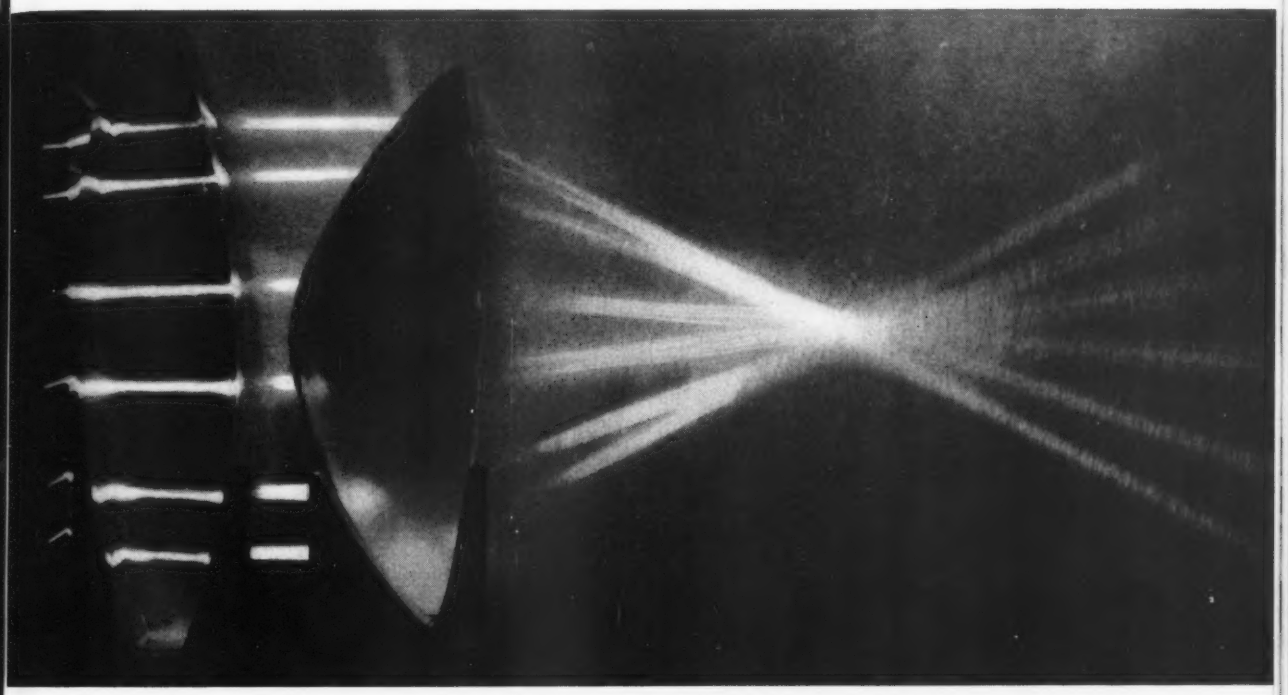
Mr. Ginsberg is a research associate at the Institute of Optics, the University of Rochester, Rochester, New York.—Ed.

JUST what is an aspheric lens? In order to understand the meaning of the aspheric lens, one must first realize that almost all of the lenses used in cameras, binoculars, and other optical systems are composed of one or more elements whose surfaces are *spherical* in contour. That is, each surface has the shape of a part of a ball of a given size. For example, if one had a sponge-rubber ball of 2-inch diameter and he cut a small part off with a straight cut of a knife, the small piece cut off would have the shape of one type of lens. This "lens" would be "plano" or flat on one side, and the other side would be a section of a sphere of 2-inch diameter. Spherical and plano lens surfaces have been used almost exclusively until very recently because they were much more easily made than any other types of surfaces. In fact, the usual methods for grinding and polishing lenses tend to produce spherical or plano surfaces automatically.

An aspheric lens, strictly speaking, is a lens that has a surface which is neither spherical nor plano. The surface can be a paraboloid, toroid, cylinder, or some other shape that can only be described by a mathematical equation. (It is in this sense the word aspheric is used

by ROBERT H. GINSBERG

THE FUTURE!



With an aspherical (non-spherical) lens element, all light rays are brought to point of focus at same plane.

in this article. However, among workers in the field of optics the word aspheric is becoming limited to only those non-spherical surfaces that possess a single axis of symmetry and are specified by a general mathematical equation.)

Precision aspheric surfaces cannot be produced by the almost automatic process used to make spherical or plano surfaces. Their manufacture has involved highly precise generating devices and extremely patient work by highly skilled opticians. It is therefore of little wonder that high quality aspheric surfaces have had little application in the past.

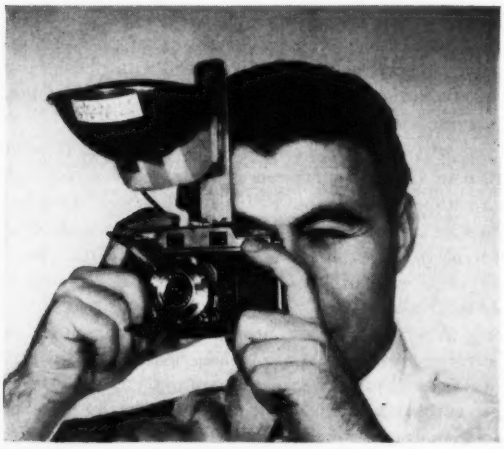
This is not to say that aspheric surfaces have not had application. It is interesting to note that they have been used both for extremely precise optical systems where cost is not considered, and for optical systems where the quality does not need to be high. An example of the use of aspherics of ultra-high quality is the astronomer's telescope. The surfaces of its lenses or mirrors are polished to fantastic accuracy. Only expert optical workers are competent to perform this operation and the cost and time prohibit such techniques from large quantity production. On the other hand, aspherics of low quality lend themselves easily to high quantity production methods such as molding or felt polishing. They have been used for condensers in still and movie projection systems, searchlight lenses, automobile headlights, magnifiers, and spectacle lenses. For photographic lenses, where relatively high quality aspherics are needed at a reasonable cost, aspherics have seldom been considered in the past.

But why is an aspheric lens so desirable? It is because an aspheric surface is capable of refracting light in a manner not possible with a single spherical surface. The lens designer has a number of aberrations which he must bring within tolerance. A single aspheric surface is capable of introducing controlled amounts of spherical aberration, astigmatism, coma, and distortion; these aberrations are used to compensate the aberrations of the rest of the lens system. This control is achieved by putting varying amounts of power in different zones on the surface of the aspheric. Spherical surfaces have uniform surface power and only the radius of curvature can be specified. Although the use of an aspheric does not automatically reduce all the aberrations to zero, it is a (*Continued on page* 120)

SPECIAL REPORT

BOUNCE FLASH EXPOSURE GUIDE

Remote flash. Attached to sturdy clamp, flash unit can be mounted on bookcase, lampstand or cupboard door, as here. Extension cord lets you move about room freely.



Bounce flash on-the-camera. All you need is a simple metal bracket (see text) that raises flash unit out of way, keeps it firmly in place pointed toward ceiling.

MOST OF US are aware of the virtue of indirect or bounce flash. It can soften shadows (as well as the nerves of your subjects), distribute light evenly over an area the size of an average living room, avoid the relentless glare that's often the result of direct flash. For the first time, MODERN offers a guide to correct exposures for working with bounce flash in the home. Heretofore this has been pretty much of a hit or miss proposition. But now, assuming certain conditions, you can follow the guide and fire away in color or black-and-white—and be reasonably sure of getting pleasing results.

The guide is designed for use in average size rooms about 15 x 18, such as your living room, where ceilings are of average height (8-10 feet). The exposures are based on the assumption that the flashgun reflector, whether on or off the camera, is pointed directly up toward the ceiling at all times. Do not angle the flashgun toward wall or ceiling and expect these exposures to work.

In addition, the exposures recommended are designed for shooting in rooms with medium dark walls and ceilings that are very light in color—either white, or slightly tinted—so that light will be reflected back to the subject. Dark ceilings will only absorb the light, rather than toss it back into the room.

The effect of ceiling height

Under the average conditions assumed in the bounce flash guide, ceilings are three to four feet above the flashgun (and also above the head of the standing subject). If the ceiling is higher than this—or if both subject and photographer are seated—the intensity of light will decrease simply because it must travel further from flashgun to ceiling and from ceiling to subject. However, the higher-than-average ceiling will cause a more even distribution of light throughout the room. For photographing groups or other subjects at varying distances from the flashgun, this better distribution of light can be very helpful.

On the other hand, with lower-than-average ceilings, although you'll find more intense light on the subjects, it will not be distributed evenly over a wide area.

For bounce flash on the camera, as shown at left, all you'll need is a (*Continued on page* 106)

MODERN'S BOUNCE FLASH EXPOSURE GUIDE

BLACK-AND-WHITE FILMS, with No. 5 or Press 25 bulbs, shutter at 1/30 sec. or slower, "X" or "M" sync.

film type	3-4 ft.	5-8 ft.	9-11 ft.	12-15 ft.
Very fast films Ilford HP3, HPS; Kodak Tri-X	f/8, 11, 16, 22	f/5.6, 8, 11, 16	f/4, 5.6, 8, 11	f/2.8, 4, 5.6, 8
Fast films	With Ansco Superpan Press and Ultra Speed Pan; Kodak Plus-X and Verichrome Pan, set lens one f-number lower than recommended for very fast films.			
Medium fast films	With Ansco All-Weather Pan and Supreme, set lens two f-numbers lower than recommended for very fast films.			
Slow films	With Adox KB-17 and Kodak Panatomic-X, set lens three f-numbers lower than recommended for very fast films.			

POLAROID

Bounce Flash Guide for use with No. 5 or Press 25 bulbs and Polaroid Land Cameras.

film type	3-4 ft.	5-8 ft.	9-11 ft.	12-15 ft.
Models 95A, 100, 700 with Type 44 film*	#7	#6	#5	#4 or 3
Model 80 with Type 32 film	#6	#5	#4	#2
Model 110 with Type 44 film; use 1/100 sec.*	f/22	f/16	f/11	f/8 or 5.6

*With Type 42 or 43 film, set exposure control one number (or one f-number) lower than recommended for Type 44 film.

COLOR

Flash type color films with No. 5 or Press 25 bulbs, shutter at 1/30 sec. or slower, "X" or "M" sync.

film type	3-4 ft.	5-8 ft.	9-11 ft.	12-15 ft.
Anscochrome, Flash Ektachrome, Type F	f/4, 5.6, 8	f/2.8, 4, 5.6	f/2, 2.8, 4	f/2, 2.8
Kodachrome, Type F	f/2.8, 4, 5.6	f/2, 2.8, 4	f/2, 2.8	
Kodacolor (new)	f/4, 5.6, 8	f/4, 5.6, 8	f/2.8, 4, 5.6	f/2.8, 4

Daylight type color films with No. 5B and Press 25B bulbs, shutter at 1/30 sec. or slower, "X" or "M" sync.

film type	3-4 ft.	5-8 ft.	9-11 ft.	12-15 ft.
Kodachrome, Daylight Type	f/2, 2.8, 4	f/2, 2.8, 4	f/2, 2.8	
Anscochrome Ektachrome Daylight Type	f/2.8, 4, 5.6	f/2.8, 4, 5.6	f/2, 2.8	f/1.5, 2

Note: Those f-numbers underscored are most likely to give best results. Adjoining numbers may also produce acceptable slides, which may be somewhat darker or lighter than desirable. Due to the inherent exposure latitude of Kodacolor film, any one of the indicated settings may produce satisfactory color prints.

Notes on bulbs and sync: For more action stopping ability with between-the-lens shutters, use 1/100-1/125 sec., with "M" sync only. This cuts down exposure slightly, but in most cases latitude of black-and-white films will absorb the difference.

M-2 bulbs should be used only in polished reflectors specially designed for them, with "X" sync and 1/30 sec. or slower. Set lens between one and two f-numbers lower than recommended for No. 5 or Press 25 bulbs.

With focal plane shutters, use No. 5, Press 25 or M-2 bulbs with shutter speed slow enough to permit full width opening of curtain (usually about 1/20 or slower) and "X" sync. For faster action use FP class bulbs, No. 6 or No. 26, at 1/100-1/125. Set lens two f-numbers lower than recommended for No. 5 or No. 25 bulbs at 1/25 sec.

SPECIAL REPORT

NEW TRENDS

IF YOU'VE BEEN HESITANT about buying an electronic flash unit, you're going to find it pretty hard to hold off any longer. There have been outstanding improvements in electrical design, styling, versatility, efficiency which make these units better buys than ever.

Heavy users of electronic flash units will be particularly interested in the nickel-cadmium storage batteries now available for low voltage battery packs. They are a vast improvement over conventional lead storage batteries since their life expectancy is 15 years, they are practically indestructible—aside from charging need almost no attention—retain charge for six months to a year, produce constant light output from the flash unit as the output voltage is constant, do not deteriorate on standing, whether charged or not, and will operate in the temperature range of —65 to 165° F.

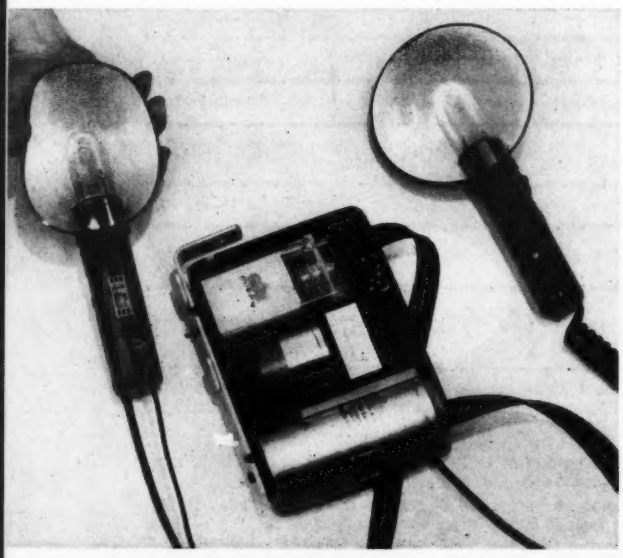
Now, here's a report on five new, lightweight units with outstanding features. Maybe one of them will fit the bill for you:

Ultrablitz Expert IV

This well made electronic flash unit has a number of interesting features. The power supply is either "D" cells or an A.C. line, both built-in. A single toggle switch controls both sources. The vibrator is turned on or off by the toggle when battery operation is used. For A.C. operation, a line cord is supplied inside the power unit. This is plugged into a house outlet with the toggle switch left in the "off" position.

The built-in A.C. supply is valuable not only for its use indoors to save batteries, but for forming the capacitors after a period of non-use. If an electronic flash unit has not been used for several weeks or more, it is advisable to connect the unit to the A.C. supply for about 15 minutes. This reconditions the capacitors. Otherwise the greatest part of the battery's energy may be wasted in forming the capacitors.

The recent increase in film speeds has made it difficult to avoid overexposure with electronic flash units. The Expert IV makes it easier to solve this problem as it contains a half-energy switch. Settings of 80 or 40 watt-seconds may be used for full or half output. The lower energy setting in addition prolongs the life of the battery as less energy is needed to charge the ca-



Braun Standard has built an A.C. unit, vibrator circuit using three "D" cells or a heavy duty lead plate storage battery. Reflector is flexible and returns to shape when released. It offers choice of 50 or 70-degree coverage.

Ascorlight 200 Series has built-in charger in battery pack, works off 510-volt battery, A.C. or nickel cadmium storage battery with a life expectancy of about 15 years. Reflector has tilt adjustment for bounce flash.

IN SPEED LIGHTS

pacitor. An extension lamp is available for the Expert IV. The plug for this lamp, which must be handled carefully since it is fragile, is inserted between the plug for the original lamp and the socket on the power pack. Since the two lamps are in parallel, the charge from the capacitors is divided between the two lamps. The lens should be opened about ½ to one stop larger to compensate for reduced output of the main lamp.

The power pack contains all parts of the flash unit except the trigger circuit which is in the lamphouse. A ready light and exposure chart on the lamp housing provides the user with an indication of the voltage on the lamp and aperture setting.

Our tests showed that the reflector produces even lighting without hot spots, and indicated a guide number of 35 for Kodachrome and about 250 for Tri-X film with 80 watt-seconds.

The unit weighs about five pounds. List price: $69.95, without batteries.

Ultrablitz Matador 480S

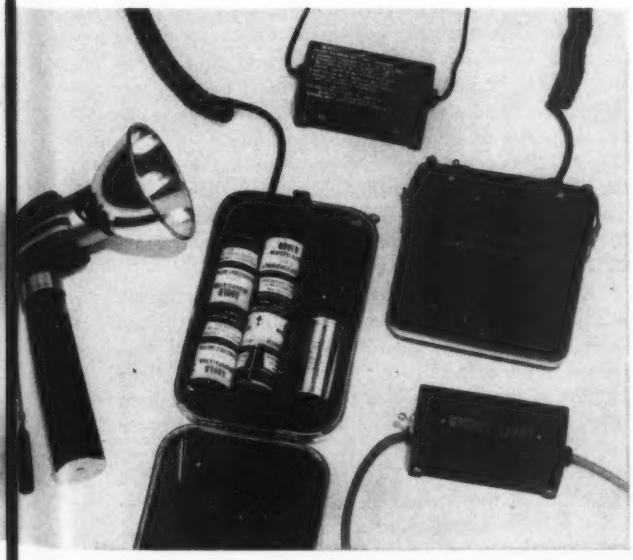
This unit is a larger version of the Expert IV with all the features of the smaller unit plus increased energy. Either 120 or 60 watt-seconds are available to the flash lamp, depending on the setting of the w/s selector.

The increased drain on the batteries is met by using two 240-volt batteries instead of the five "D" cells of the Expert IV. Guide numbers are a bit larger with this unit—the lens should be stopped down about ½ stop compared to the Expert IV, because of the 50% more energy storage.

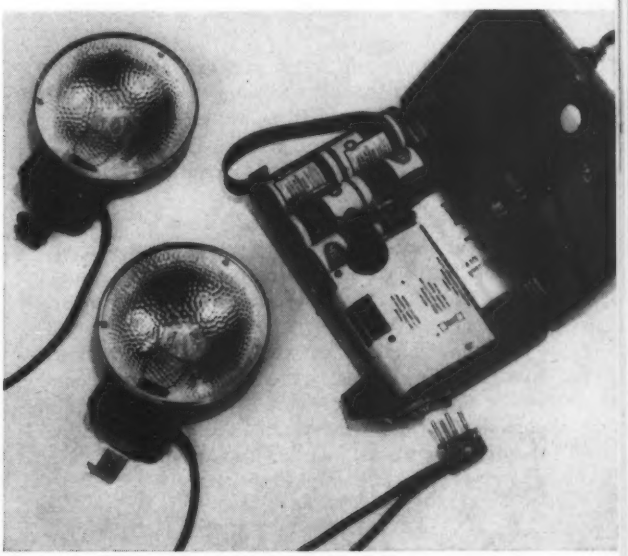
The unit weighs about 6 pounds with batteries. List price: $99.95.

Braun Standard

This trim, new, electronic flash unit has lots of features packed into the 7¾ x 5¾ x 3 inch housing. A built-in A.C. unit offers household current operation for economy or to form the capacitors. A vibrator circuit uses three "D" dry cells to provide portable operation at low cost. In addition a two-cell storage battery of the lead plate type is available for the heavy user. The storage battery fits snugly into the space taken by the dry cells. The (*Continued on page* 101)



Mighty Light has different power supplies. Flashlight pack works from four "D" or nickel cadmium cells which can be charged with small charger (*top*), there's also a high voltage pack (*center right*), or A.C. pack (*right*).



Ultrablitz Expert IV has "D" cell or A.C. operation with line cord supplied inside power unit. An extension lamp is available which (*as shown*) can be placed in parallel with charge from capacitors divided between 2 lamps.

Cameras, lenses, accessories, trends here's the latest

NEW EQUIPMENT

Hundreds of new products of all kinds were put on display at the annual convention and trade show of the Master Photo Dealers' and Finishers' Association held March 5-9 at the Conrad Hilton Hotel, Chicago.

The following report, compiled by John Wolbarst, will give you a pretty good idea of what was shown.

THE TRENDS

Movies are "hot" and movie-makers are getting a wonderful selection of cameras and projectors to choose from.

There was very little new in stereo equipment.

Look for a rash of Japanese-made lenses for 35mm cameras with apertures hovering around the f/1.0 mark.

The craze for shiny chrome on cameras, lens mounts and other equipment seems to be fading—at last. Most new, high quality German and Japanese products will be finished with new kinds of black and satin chrome. Light alloy lens mounts are also the rule, with brass still being used internally for moving, wearing parts.

Lens-addition turret systems are becoming more popular on cine cameras. With a twist of the turret you place a supplementary wide-angle or telephoto attachment over the normal lens, which is recessed in the camera.

There were few new still cameras, and particularly little activity in twin-lens reflexes.

Shorter focal length lenses are being used for both taking and projection of movies. The idea is to give more area coverage in taking, bigger screen images in projection in average-sized rooms.

The slide projector business is in a ferment—automatic and semi-automatic projectors are the thing.

Look for a whole new crop of hand viewers for slides featuring large rectangular lenses for group viewing.

A Japanese single-lens reflex camera was shown—first challenge in this type camera from that country.

The tiny M-2 flashbulb is being boosted in power, changed in color temperature, doctored in timing. If the tinkering works, look for it to kill off the Bantam-8 and become an important flash item.

MOVIES

Competition in the movie camera field is going to be something fierce. Cameras are becoming easier to load, they're cheaper, there's a greater trend toward two-lens turret models, interest in 16mm seems on the increase, and there's even an 8mm camera with a zoom lens as standard equipment.

Kodak knocked the bottom out of movie camera prices with its new f/2.7 Brownie for $29.95. This camera is similar mechanically to the discontinued $37.50 model which also had an f/2.7 lens. The new camera, however, has a differently trimmed body and a "Sky Guide" (actually an exposure plate around the lens mount relating f/numbers to weather conditions).

There's a slightly more expensive Brownie camera with f/2.3 lens, "Sky Guide" and optical tri-field viewfinder at $37.50. The viewfinder shows the area covered by the normal lens plus the fields of the telephoto and wide angle convertors which are available for this model from companies other than Kodak.

Going higher on the Brownie scale, we come upon a $44.50 movie camera with f/1.9 lens plus all the features of the f/2.3 model. Incidentally, all Brownie models have fixed-focus lenses and a single operating speed.

Keystone Camera Co. Inc. had the first 8mm camera to be supplied with a zoom lens as standard equipment. This lens comes only with the K-33Z roll film 8mm camera shown on *page 81* ($239.50), or the $249.50 K-42Z magazine unit. The f/2.4 lens on these models is made for Keystone by Ednalite Optical Co., zooms from 9.5 to 28.5mm focal lengths, and has a gear-coupled zoom finder. The lens is not available separately although it has an interchangeable mount.

The K-28 Keystone ($87.95), two-lens turret version of the Capri 8mm roll film camera, has a tiny turret which accepts all "D" mount lenses. It comes with fixed-focus f/1.9 standard lens and 38mm, f/3.5 long focus, both made by Elgeet.

A lens-addition system is used in a new Wollensak Optical Company turret 8mm roll film camera, the Model 43. It has a fixed-focus 13mm normal lens recessed in the camera body. As the turret rotates, lens attachments pass in front of the normal lens to form fixed-focus 9mm f/1.9 wide-angle and 38mm long-focus lenses.

Conversion (tungsten to daylight) and haze filters are built into the Model 43 camera body, and sunshades and black-and-white filter holders are located on the turret. Exposure control has been simplified by a Weather Eye dial on the camera front. The camera has a built-in wide-angle viewfinder with etched fields for the other lenses. Price is $99.50. A single-lens ver-

ROUNDUP

SPECIAL REPORT

sion, Model 42, is also available, priced at $69.50.

Instead of a standard 25mm lens, Bell & Howell's new 200-S Auto Load 16mm magazine camera has a 20mm lens called the Sunomatic. This is another name for a simplified exposure system. Because of its shorter focal length, the lens covers a wider field of view than the "normal" 25mm lens. Price, with f/2.5 fixed-focus lens, $174.95; with f/1.9 focusing lens, $199.95. Bell & Howell Co.

Eastman has put a three-lens turret on the Cine-Kodak K-100 16mm movie camera brought out last year (see story on *page 88*).

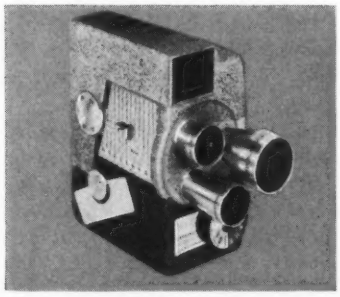
Revere featured automatic threading on its 16mm roll film cameras, the C-101 and C-103. The C-101 is a single lens model, while the C-103 has a three lens divergent turret head. New viewfinders have been added to both cameras and the claw motion has been improved. Price of the C-103 is $169.50 with f/2.5 fixed-focus Raptar Wocoted lens, and $139.50 for the C-101.

The new DeJur Eldorado II is an easy-to-load roll film 8mm camera with twin lens turret. Price with Elgeet fixed-focus f/1.9 normal lens and f/3.5 long focus, $99.95. Price with same lenses, but normal lens in focusing mount, $112.95.

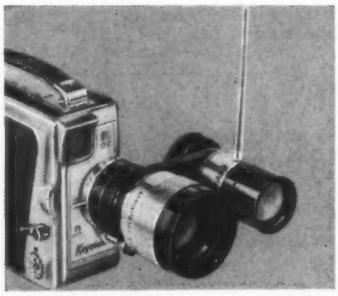
MOVIE PROJECTORS: There was plenty of activity in movie projectors too with a noticeable trend toward ¾-inch projection lenses in the 8mm field. The ¾-inch lens gives a bigger screen image at a given distance than the normal 1-inch lens. More projectors are being fitted with easy-reverse projection systems; and swing-out gates and lenses make film threading easier.

Push button controls for forward, neutral, and re-

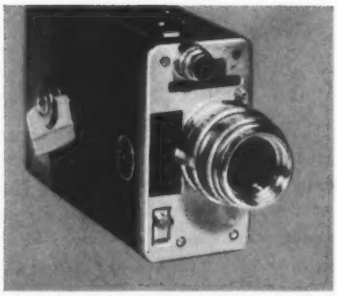
5 NEW ITEMS AT THE RECENT PHOTO INDUSTRY TRADE SHOW IN CHICAGO



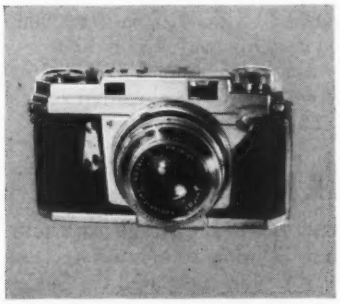
The lens-addition system (see "Trends") is used on the Wollensak Model 43 8mm. $99.50.



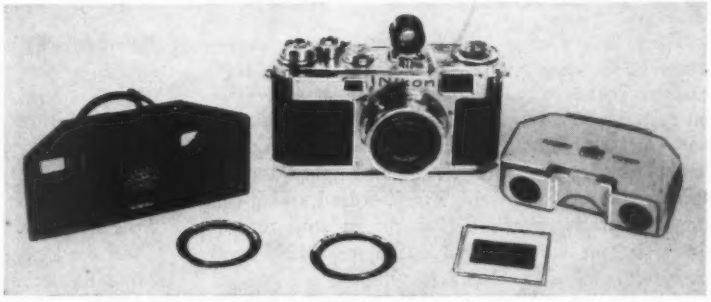
An f/2.4 zoom lens is standard on the new Keystone K-33Z, 8mm roll film camera. Price, $239.50.



For wider field of view, Bell & Howell 200-S Auto Load 16mm magazine has 20mm lens. $174.95 or $199.95.



A two-stroke rapid film wind on the Konica III, 35mm camera also cocks shutter. F/2 Hexanon. About $130.



On view also, a stereo outfit for the Nikon camera. Included: a stereo attachment (*left*) which fits over camera lens, adapter rings, and a viewer (*right*). Price of complete stereo outfit will be over $100.

verse projection are featured on the Model 715 Wollensak 8mm projector. An on-off switch turns on the cooling fan first. At the same time it controls a room light socket built into the projector. Turn on the projector and the lamp goes out. Turn the machine off and the lamp goes on. The projector has single frame projection control, rapid rewind, compartment for three 400-foot reels, and splicer stored in a separate compartment. With case, $162.50. Wollensak Optical Co.

The 777 is the first Revere 8mm projector with reverse projection. It has a ¾-inch lens. Interlocking controls prevent jamming when machine is put in reverse. The fan turns in the same direction for forward or reverse viewing. Price, $127.50. Revere Camera Co.

There's a new version of Bell & Howell's Regent 8mm projector. Called the Regent Deluxe, it has a reverse projection system, automatic room light switch, and swing out lens. An interlock prevents rewinding while film gate and lens are closed. $179.95. Bell & Howell Co.

A die-cast aluminum shell completely encloses the Keystone K-75, 8mm projector mechanism. One half of this shell comes off for projection. There are no reel arms. Instead, reels are mounted on spindles within the housing. It takes 300 ft. reels, has a 500 watt lamp, f/1.6 lens, single knob control for forward, rewind, and off. $74.95.

Also new in the Keystone line is the more conventional K-105 with 750-watt lamp, and reverse projection system. $149.50. Keystone Camera Co.

A 500-watt Brownie 8mm projector has an additional lens element (compared to 300-watt machine) for improved screen definition. $74.50, Eastman Kodak Co.

STILL CAMERAS

There were less than a dozen new ones at the show, and of these, the majority represented refinements of existing cameras or improved models. The following were of particular interest.

The new Canon V is the first 35mm camera to be offered with a 50mm, f/1.2 lens as standard equipment (see complete story, *page 64*). Canon Camera Co.

A built-in exposure meter is part of the Zeiss Ikoflex Ic, and the meter needle sweeps across part of the ground glass focusing screen. (See New Products, May issue.) Carl Zeiss, Inc.

There was also a built-in photo-electric exposure meter on the Zeiss Super Ikonta IV, 2¼ x 2¼ folding camera. Latest in the Ikonta line, this camera is similar to the model III, but does not replace it. Equipped with an f/3.5, 75mm Tessar lens, the Super Ikonta IV has a Synchro-Compur shutter, and light value scale shutter-aperture operation. Also featured are: a superimposed-image rangefinder combined with the viewfinder in one window, and self timer. $129. Leather carrying case, extra. Carl Zeiss, Inc.

The Argus C-44 (see *page 70* for full description) is an interchangeable lens version of the C-4, with a new type 50mm lens. $97.50. Argus Cameras, Inc.

The Konica III (advance model shown on *page 81*) is a neat, fast-action 35mm camera with 6-element, 48mm, f/2 Hexanon lens, a two-stroke rapid film wind-shutter cocking lever on the front of the camera, rapid rewind crank, between-the-lens shutter with speeds from 1-1/500 sec., FMX sync at all speeds, selftimer and double exposure prevention. Price about $130. Konica Camera Co.

From Japan comes the Soligor 66, a compact, moderate priced 2¼ x 2¼ single lens reflex with 75mm, f/3.5 Soligor lens, and a number of features which make it the only camera of its type in this price class—$99.95. (See New Products item in the May issue.) Interstate Photo Supply Corp.

The Tele-Koniflex was originally introduced a year ago but was withdrawn. It's a 2¼ x 2¼ twin-lens reflex with 85mm taking lens, part of which can be removed and replaced with a unit which gives the camera a 135mm taking lens. An attachment fits over the viewing lens to match its field to the taking lens. $300 with both lenses. Konica Camera Co.

Oddest camera was the Noble 3-35, a drum-shaped affair designed to hold three different kinds of 35mm films, simultaneously, permitting black-and-white and either daylight or flash color pictures to be shot at will. It has a Compur shutter (up to 1/500) mounted behind a Schneider 50mm, f/2 lens and will accept lenses of different focal lengths. Combined view and rangefinder. $299.50, with the 50mm f/2 lens. Noble Camera Mfg. Co.

The line of Yashica twin lens reflexes ranges in price from $35.95 to $79.50. One, for $69.95, has a built-in exposure meter. The most expensive Yashica has a semi-automatic film transport with coupled shutter wind, f/3.5, 75mm lens, 1-1/400 sec. shutter with full range of sync, self-timer, and double exposure prevention. Arel, Inc.

For the first time a Robot camera makes standard 24 x 36mm negatives. For a story on the Robot Royal 36, turn to *page 72*. Intercontinental Mktg. Corp.

The Praktica FX2 is similar to earlier models but is designed to take an eye-level viewing prism. The new viewfinder won't fit older model Prakticas. $139.50 with a choice of lenses. Standard Camera Corp.

Also shown were the Diax IIb, 35mm camera with behind-the-lens shutter and interchangeable lenses, and the Bolsey B3 (see New Products, May).

Compactness is featured on the LaBelle Pal 35mm camera which is said to give two to four extra exposures per roll. It also has a 44mm Wollensak 3-element lens in 3-speed shutter with sync and double exposure prevention. $29.75. LaBelle Industries.

LENSES

By far the most important lens development shown was the Elgeet 12mm, f/1.2 wide angle lens for 16mm movie cameras ($129.50) which is labeled the Golden Navitar. It is said to be the world's fastest wide angle lens and is the first of a coming line of cine and still lenses incorporating one or more aspheric lens ele-

ments. For the details and significance of this, see the important story on *page 74*. Elgeet Optical Co., Inc. For 35mm cameras, main emphasis was on "normal" and wide-angle lenses of ultra high speed, all of Japanese manufacture.

The Canon lenses are described on *page 64*.

There was a 60mm, f/1.2 Hexanon with screw mount for Canon, Leica, etc. Price of this big lens, $359.50. Konica Camera Co.

A 9-element, 50mm, f/1.1 Nikkor with Nikon or Leica and Canon mount will be available soon. It has stops to f/22, is in a lightweight, black-finish mount, and will be supplied on or off the camera for $299.50 (lens only). Nikon, Inc.

A lightweight, black-finished, 35mm, f/1.8 Nikkor lens focuses to as close as 3 ft. and will fit either the Nikon or the Contax. $179.50

An unusual item was a Nikkor 50mm, f/3.5 apochromat lens, in a chrome finish, collapsible mount for the Nikon only. It is said to give extraordinarily high definition. In addition to general camera work, it is intended for use with Nikon copying equipment. Price not available. Nikon, Inc.

The first new Leitz 28mm lens for the Leica in many years is the Summaron f/5.6, designed to give high resolution without vignetting, even at full aperture. $96. E. Leitz, Inc.

There were a couple of huge lenses for 35mm cameras. The 600mm, f/5.6 Fern Kilar has 7 elements; the lens moves straight in and out without rotating. It takes gelatin filters at the point where the light rays cross each other. Weighs 6 lbs. Price of 600mm lens, $599.95. Kling Photo Corp.

The 500mm, f/5 (to f/45) Nikkor is a 3-element long focus lens, which focuses to 25 ft. $550. Nikon, Inc.

There is a new line of Schneider Angulon f/8 wide angle lenses in 47, 65, 90, 121, 165, and 210 mm focal lengths. They have 6 elements, two being widely air-spaced, a new design. Burleigh Brooks Co.

Paillard Products Inc. showed a 10mm, f/1.6 ultra wide angle for 16mm which focuses down to 8 in., has stops to f/22. Price $149.50.

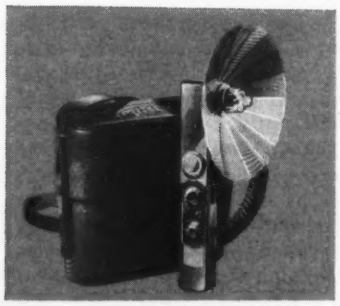
Another 10mm lens was the f/1.9 Berthiot, which focuses to 10 in. $89.95. Royal Photo Dist.

Zoomar Inc. showed a remote controlled zoom lens, for 16mm industrial TV cameras, operated by electric motors. $700, without the power unit.

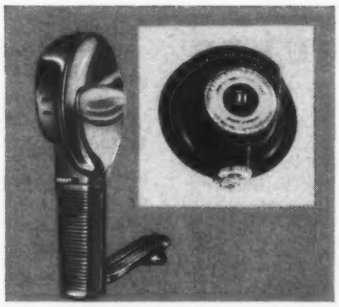
There were two new wide screen lens attachments. The Superama "16" (Radiant Mfg. Corp.) is described fully in the story on *page 131*.

The Wydar is a 4-element prism type anamorphic lens for 8mm cameras, giving a 2.6 to 1 ratio. The lens elements are shock mounted in synthetic rubber. It works best when fitted to a 13mm taking lens. For projection, a special ¾-in. lens supplied with the Wydar replaces the one in the projector, and the Wydar fits over the new lens. $95, with projection lens. Tweedale and Anderson, Inc. (*Continued on page* 92)

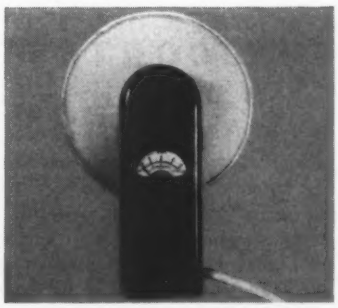
BIG ADVANCES WERE SEEN IN FLASH EQUIPMENT AND SLIDE PROJECTORS.



This electronic flash, for the Minox camera, is smallest on the market. $82.50 without battery.

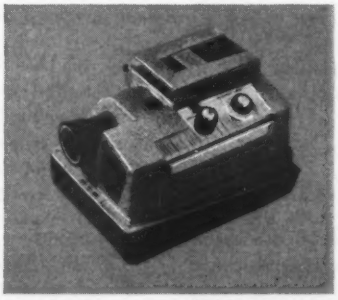


The Heiland Foto-Mite, BC flashgun, has exposure guide and new design. $9.95 without batteries.

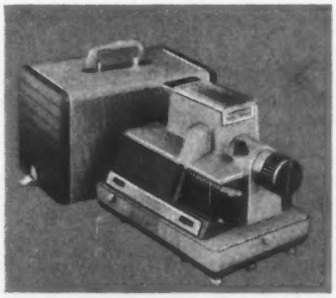


A meter on the back of the Megalume 3 electronic flash unit indicates condition of batteries. $89.95.

The 2¼ lb. Dormitzer Zephyr electronic flash comes with nickel-cadmium dry battery, charger, for $99.



The fully automatic Wollensak 815 35mm slide projector has timing cycle up to 40 sec. $149.50.



Also fully automatic, the TDC-Robomatic for 35mm slide projection has variable cycling. $139.50.

MODERN PHOTOGRAPHY'S POLAROID LAND CAMERA

PICTURE

THE CONTEST RULES

1 WHO MAY ENTER: The contest is open to all non-professional photographers except employees of MODERN PHOTOGRAPHY, Photography Publishing Corp. and Polaroid Corp. and their immediate families. A photographer is considered to be a professional and ineligible to compete if more than one half of his or her annual income is derived from photography.

2 CONTEST DATES: The contest opens May 1, 1956, and the last date for entry is August 31, 1956. Prize-winners will be announced at a later date.

3 JUDGES: The contest will be judged by the editors of MODERN PHOTOGRAPHY, and the decision of the judges is final.

4 PICTURES ELIGIBLE FOR CONTEST: All photographs entered must have been taken on Polaroid Land film, with a Polaroid Land camera, or with a Polaroid Land back attached to a conventional press or view type camera. Pictures may be of any type of subject matter. Pictures previously published in a photographic magazine are ineligible. You need not own a Polaroid Land camera to be eligible to win a prize.

5 HOW TO SUBMIT PICTURES: *Do not send original prints, for no entries will be returned under any circumstances.* Instead, get a copy negative and copy print made by the Polaroid Copy Service, keep the copy negative, and submit the copy print (see the instruction sheet packed with each roll of film for full details of how to order copy prints). Mail all entries to Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P.O. Box 464, Times Square Sta., New York 36, N. Y. *Photography Publishing Corp. assumes no liability in case of loss of or damage to entries; no prints will be returned.*

6 ENTRY BLANK: Each and every picture submitted must have firmly fastened to it the entry blank provided here. We suggest the use of rubber cement or transparent tape to make sure that print and blank do not become separated. *There is no entry fee.* Please typewrite or print clearly the information requested on the blank.

7 NUMBER OF ENTRIES: You may enter as many pictures as you desire, provided that each and every one has a filled out entry blank firmly fastened to it. Additional entry blanks may be obtained from

OFFICIAL ENTRY FORM—PLEASE PRINT

Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY
P.O. Box 464, Times Square Sta., New York 36, N. Y. Date .....

Please enter the attached Polaroid Land picture in your contest. I have read the rules and am submitting this picture in accordance with them.

Name .....Street address .....

Town ..... Zone ..... State .....

Please circle the following items which apply to your picture:
My camera was a Model **80, 95, 95A, 100, 110, 700,** Polaroid Land back on .....
I used film type number **31, 32, 41, 42, 43, 44**
The picture was made by daylight, flash, speed light, flood lamps, room light, other .....
My exposure setting was **1, 2, 3, 4, 5, 6, 7, 8, 9,** other .....
I used did not use a filter (yellow, orange, polarizing, other .....)
I used did not use a close-up lens (**#1, 2, 3,** other .....)
I used the following additional equipment .....
Please attach this form firmly to the back of your picture.

CONTEST

Customer Service, Polaroid Corp., Cambridge 39, Mass., or by sending a request plus a self-addressed stamped envelope to the Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P.O. Box 464, Times Square Sta., New York 36, N. Y. Your local photo dealer may also have a supply of contest entry forms.

8 PRELIMINARY JUDGING will be done with the copy prints. When the judges have selected those pictures suitable for final judging, the photographers will be asked to submit original prints. Prize-winning prints, and all publication and promotional rights to them, will become the property of Photography Publishing Corp. However, prize-winning photographers may keep the copy negative of any prize-winning picture, and make prints from it *for personal use only*. Original prints requested for final judging, but which do not win prizes, will be returned. *However, Photography Publishing Corp. will not be responsible for loss of, or damage to, these prints, or to any others entered in the contest.*

9 CORRESPONDENCE: Due to the large number of entries, the Polaroid Land Picture Contest Editor cannot enter into any correspondence about pictures submitted. Except for requests for additional entry blanks, please do not write to the Polaroid Land Picture Contest Editor.

CONTEST PRIZES

First Prize
$1,000.00 *cash*

Second Prize
$500.00 *cash*

Third Prize
$300.00 *cash*

4th to 10th Prizes
Choice of a Polaroid Land Pathfinder camera; or a Polaroid Land "700" camera and 50 rolls of film; or 100 rolls of Polaroid Land film to fit your camera.

The Kodak BULLETIN

New way to look

—or, how to put the viewfinder out where the subject is . . . how to get 2¼x3¼ negative quality on 35mm . . . how to make the sharpest full-color enlargements . . . how to polarize a stretch or a sky . . . the executive who killed half a workday . . . colorful color-slide viewers . . . new ortho film . . . and new words for stereo.

35mm boost

There's a saying (we think from the rootin' tootin' shootin' cowboy West) that Smith & Wesson makes all men the same size. We hear the new Kodak Panatomic-X Film is making all films the same size. Our 35mm experts tell us they're getting enlargement quality they never expected short of 2¼x3¼ negatives—and up.

Sure, with a good fine-grain film like Kodak Plus-X, you can make good quality enlargements from 35mm negatives. It's when you start cropping down and blowing up only a small portion of a 35mm negative that grain can be a problem. But Panatomic-X has microscopically fine grain and a new thin emulsion. Together, they give you the maximum in image sharpness, fine detail, crisp tone separation.

Load your miniature with a roll of Kodak Panatomic-X Film and go out shooting. Then take your negatives and enlarge them as big as you like. You'll find you get big-negative print quality—and then some.

(Kodak Panatomic-X Film is making the owners of Kodak Signet 35 Cameras happy. Now they have a film that can begin to take advantage of the definition and detail the Signet's Kodak Ektar Lens delivers. The Signet 35, by the way, is still only $75. And for this you get not only the finest miniature-camera lens we make, but also a camera with a really precise rangefinder, a solid die-cast aluminum body, ball-bearing focusing mount, single window for viewing and range-finding, and all the features you need for convenient operating. Take a new look—at your Kodak dealer's.)

Bully

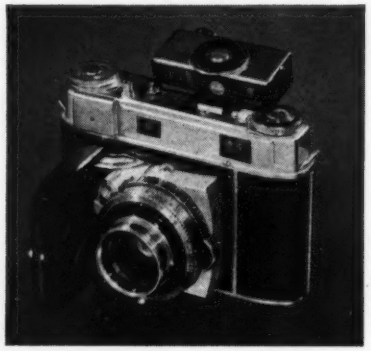
For the man who uses sheet film, we have news. There's a brand-new film with an emulsion you can bully, coax and coerce under the most difficult lighting conditions, then *develop by inspection* under a dark red safelight. It's Kodak Royal Ortho Film with the fastest orthochromatic emulsion we've ever put on the market. Exposure indices are 200 daylight, 160 tungsten.

This new film gives you the same wide exposure and development latitude, the same sharpness and fine grain you've found in Kodak Royal Pan and Tri-X Films. And it gives you all the traditional advantages of orthochromatic film . . . a certain character and masculinity to portraits of men . . . misty, soft landscapes . . . fine flesh tones in candid flash pictures.

Kodak Royal Ortho Film comes in all conventional sheet film sizes. At your Kodak dealer's.

Executive photographer

A man we know of just bought a Kodak Retina IIIc Camera. He's an executive in an advertising agency, not a skilled photographer. Killed half a day admiring



the smoothness with which the camera opens and closes, checking the self-timer against his watch and the rangefinder against his trusty eye, trying to outwit the diaphragm-shutter coupling, working the thumb-lever film advance. It was the middle of the afternoon before he got around to loading the camera. Then he couldn't wait to take some pictures.

So he did, and he got 35 good exposures out of 36. Beginner's luck, of course. On the one miss he admitted he used his own judgment instead of believing the Retina IIIc's built-in light meter.*

*(*The light meter on the Retina IIIc, in conjunction with the light-value system, brings you about as close to infallibility as any exposure system can. Like every part of this wonderful instrument, this meter is a highly accurate, precision piece of mechanism. Even the cover is beautifully machined, moves as if it had jewel bearings.*)

For a real treat, go down to your Kodak dealer's and ask him to let you examine the new Kodak Retina IIIc Camera. But, better allow a little time because you'll find it hard to put it down.

The Kodak Retina IIIc, with *f*/2 lens and provision for lens interchange, 1 to 1/500 shutter, built-in light meter, coupled combined range- and viewfinder, is $190. The Retina IIc without light meter and with an *f*/2.8 lens is $139.50. Ask your Kodak dealer about the small down payment and easy terms he offers. You'll find it won't strain your budget to move up to a Retina IIIc.

New way to look at it

Boundless are the experiments of man, in his quest for the perfectly framed view. He has put ground-glass on the backs of view cameras and in the tops of reflex cameras. He has tried wire frames and peepsights and prisms. He has built little direct-view telescopes into miniature cameras (and combined them with coupled rangefinders in such cameras as the Kodak Signet 35).

More recently, in the Kodak Stereo Camera, he has even built an inverted periscopic finder, which puts the eyepiece at the top of the camera for comfort, but brings the objective out squarely in the middle of the camera front, eliminating all parallax. Ingenious designing, that.

Now there's a new type of view-finding, for extreme close-ups. We're all for it; you don't have to squint through anything. You put the viewfinder out where the *subject* is.

Such a finder takes the form of a "field frame," bracketed to the camera. In a new Kodak Technical Close-Up Outfit we have just announced (prima-

at everything

rily, we thought, for medical, industrial, and scientific use) the field frame is 7 inches from the camera lens and outlines an area about 3⅛ by 4½ inches. With a Kodak Portra Lens 5+, which comes with the outfit, this area is in focus and fills the entire film.

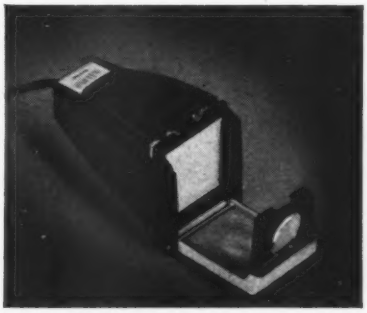
(This new Outfit also includes a Kodak Pony 828 Camera and Kodak B-C Flasholder, and can be used at normal shooting ranges too—2½ feet onward. Price, $62.50. Looking at it from our amateur standpoint, it ought to be just as good for color shots of daffodils, plum blossoms, table-top setups, kids making mud pies, summer vacations, and so on, as it is for gears and tumors and laboratory records. If you already own a Pony 828 or similar miniature, you can get the bracket, field frame, 5+ lens, etc., in a $19.50 Kodak Close-Up *Kit* for Miniature Cameras.)

We think there's a trend to field-frame devices for close-ups. They tie right in with midget flash and the new Kodachrome Type F and Ektachrome Type F color films. Our Retina IIIc Camera system includes a very ingenious field-frame device with a whole series of ultra-close-up lenses. Ask your Kodak dealer about this when you check with him on the regular Close-up Outfit and Close-Up Kit.*

**(*The Kit works with Kodak Pony 828, Pony 135 Models B and C, Signet 35, Bantam RF. Also, with addition of a different Adapter Ring, the Argus C-3 and A-4; Ansco Memar; Bolsey B-2, B-22, and C; Ciro 35 f/3.5, and f/4.5, and Graphic 35.*)

Colorful viewers

No reason why a pocket viewer for color slides shouldn't be colorful itself. Especially since a $1.95 Kodaslide Pocket Viewer makes such a handy gift for your wife, and women do like to match colors. Somebody sat up late at night thinking up names, and Kodaslide Pocket Viewers are now appearing at your dealer's in Dusty Turquoise, Leaf Green, and Bright Red. Eventually, they may also show up in ivory color. For yourself, you'll probably stick to the conservative Slate Gray. All these efficient folding viewers for 2x2 slides are equally compact—take up about as much space in pocket or handbag as a couple of matchbooks. And all have backs of glossy black, matching the handy slip-on illuminator (110-volt, $2.95, see cut)



which you'll like when viewing slides at home.

For color enlarging

With all the furor about our new professional-quality Kodacolor Roll Film and our new Type C Kodak Color Print Material, we should remind you about Kodak Enlarging Ektar lenses. They're not cheap—the best never is—but more than worth the difference in color-print quality. They produce finer color prints because (a) they're specifically designed for *maximum* definition at the distances you use in making enlargements, and (b) they're *fully* color-corrected, which means you'll get all the sharpness of the new high-definition, low-grain Kodacolor negatives into your color enlargements. (A lens with less-than-Ektar color correction will take the edge off color detail, even if it doesn't cause visible color fringing.) For negatives up to 2¼x2¼, pick the 3-inch Kodak Enlarging Ektar Lens *f*/4.5, $57.50. For 2¼x3¼ and smaller, pick the 4-inch *f*/4.5, $62.50. Lens board, 2⅝-inch square, to take the lens you choose, $2.25.

IR, UV, Pola-S & Stere-o

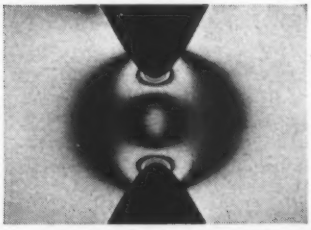
Some more books and booklets you should know about: (a) a new, revised, expanded edition of the 50-cent Kodak book "*Infrared and Ultraviolet Photography*"; (b) a new fourth edition, rewritten and re-illustrated, of the 50-cent book "*Kodak Filters and Pola-Screens*"; (c) an excellent 34-page booklet, "*Picture It In Stereo*," concisely covering stereo technique from basic to advanced, distant and close, day and flash. Stereo's a field everybody should know; the growth of color photography increases the importance of filter knowledge; and if your bent is scientific, you need to know about infrared and UV. At your Kodak dealer's.

Words for stereo

Every once in a while, someone turns a phrase that packs a world of meaning into a few simple words. Not long ago, a copywriter did himself proud in a headline for a Kodak Stereo Camera Ad. He said the Kodak Stereo Camera "*adds a new dimension to your memories.*"

Think you can beat this, as a summing-up of the big plus in stereo? The Kodak Stereo Camera, by the way, is still only $84.50.

Stretching a point



What you're looking at is a photograph of the stress patterns in a notched cylindrical shaft that's being stretched.

This is photoelastic stress analysis. And the pictures are made by sending polarized light through plastic models of a part to be studied. Since some plastics become doubly refracting under stress, the image recorded on film reveals the character of the forces in the material. With white light and color film, the patterns of strain show colored bands and figures which show the degree of difference between the principal stresses. Beautiful to look at and a great timesaver for those solving stress problems.

For the amateur photographer, polarized light can work some handy tricks, too. With a Kodak Pola-Screen on your camera you can cut reflections down to practically nothing. And with color film, you can make skies a richer blue without messing up the other colors in the scene. From $7.50 at your Kodak dealer's.

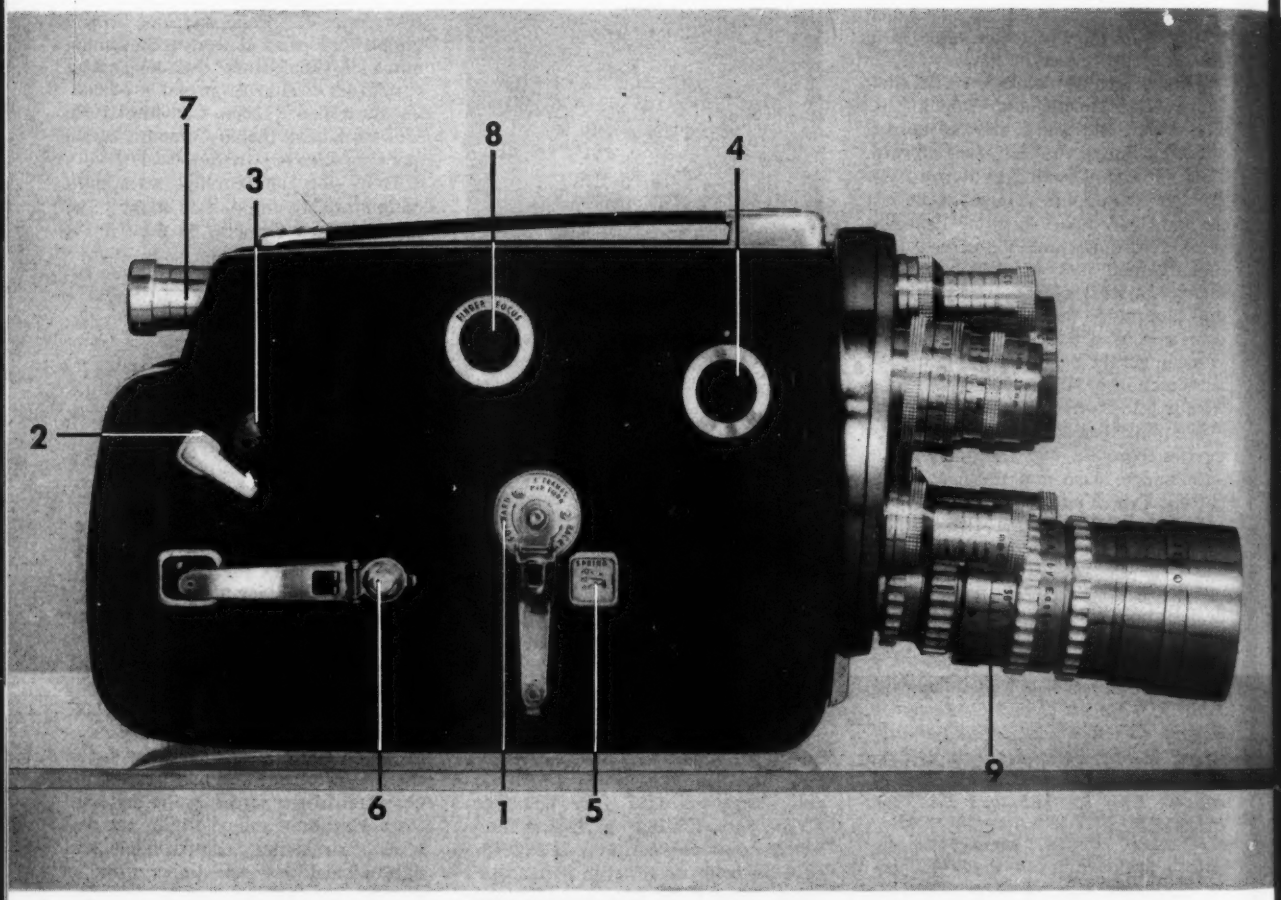
Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

SPECIAL REPORT

NEW TURRET



This is the Cine-Kodak K-100 turret camera and some of its features. Forward and backwinding hand crank (1), shutter lever (2), port for motor drive shaft (3), frames per second dial (4), motor wind dial (5), motor wind

WHEN THE SINGLE lens K-100 made its appearance last year it was a movie camera with much promise. Eastman Kodak has now added the necessary refinements to fulfill that promise.

The new Cine-Kodak K-100 turret camera is bound to be many things to many people. Its operation is simple enough to be handled by even the newest of amateur movie makers. At the same time it has a raft of features that the advanced or serious movie maker demands for really critical work. And lastly, it's the kind of camera that can be used for a multitude of professional filming jobs.

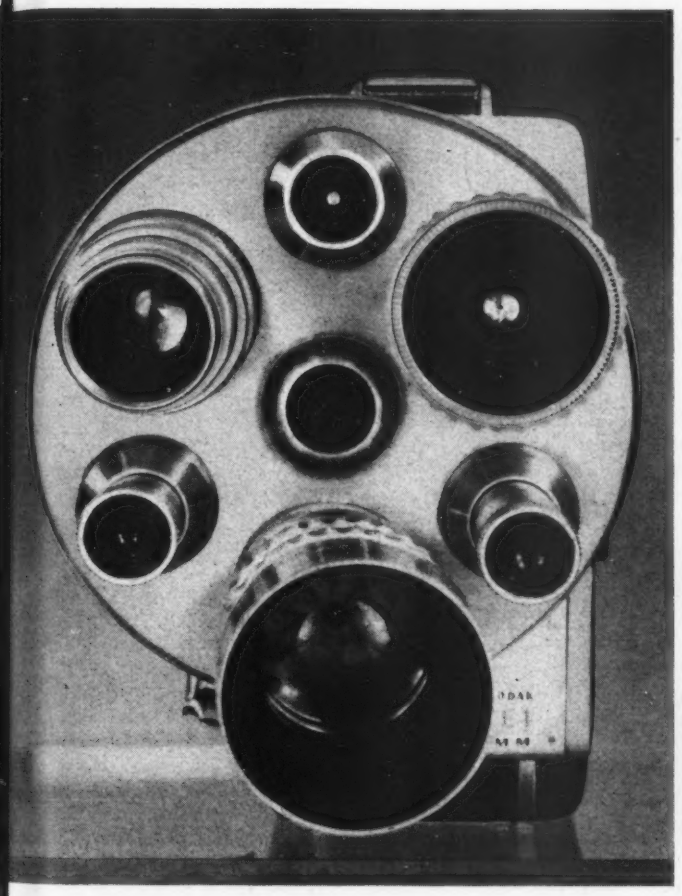
Let's take a look at the camera itself. The K-100 is a 16mm spool loaded camera, sturdily constructed of die-cast aluminum and covered with black Kodalur. Its lines are clean and uncluttered. When you pick up the camera and hold it to your eye it has a comfortable feel. In overall size the K-100 measures 8⅞ by 5¾ by 2½ inches. It weighs 7¼ pounds, including camera and three lenses.

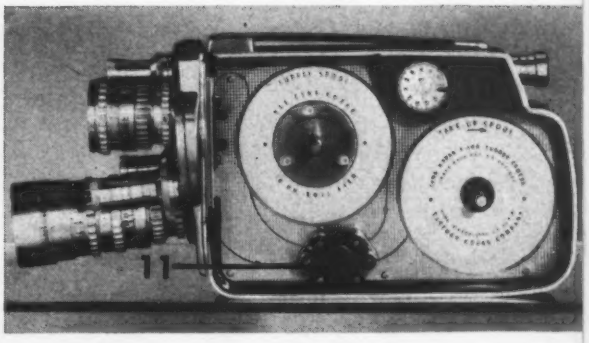
One of the most important additions to the K-100 design is the three lens turret. Lenses and front elements of the matching viewfinders are mounted on the turret. You just flip the turret and the right lens and viewfinder combination is positioned and ready.

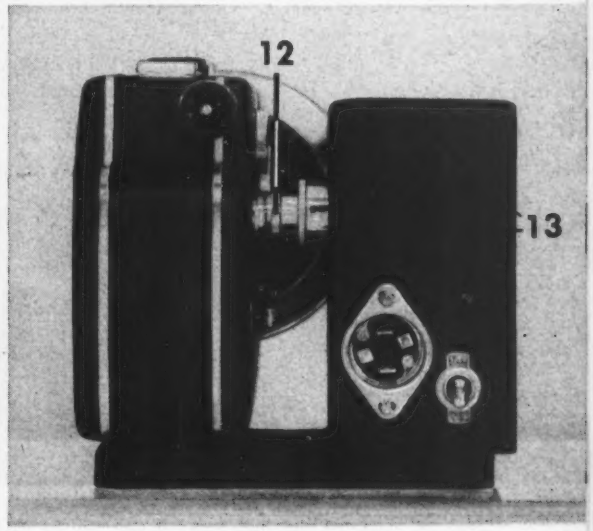
Take a look at the illustration *above* and you'll

by MYRON A. MATZKIN

CINE-KODAK K-100







crank (6), viewfinder eye piece (7), finder focus (8), offset turret (9), takeup and feed sprockets (10), footage counter (11), motor drive shaft (12), and electric motor, socket, and on-off switch (13).

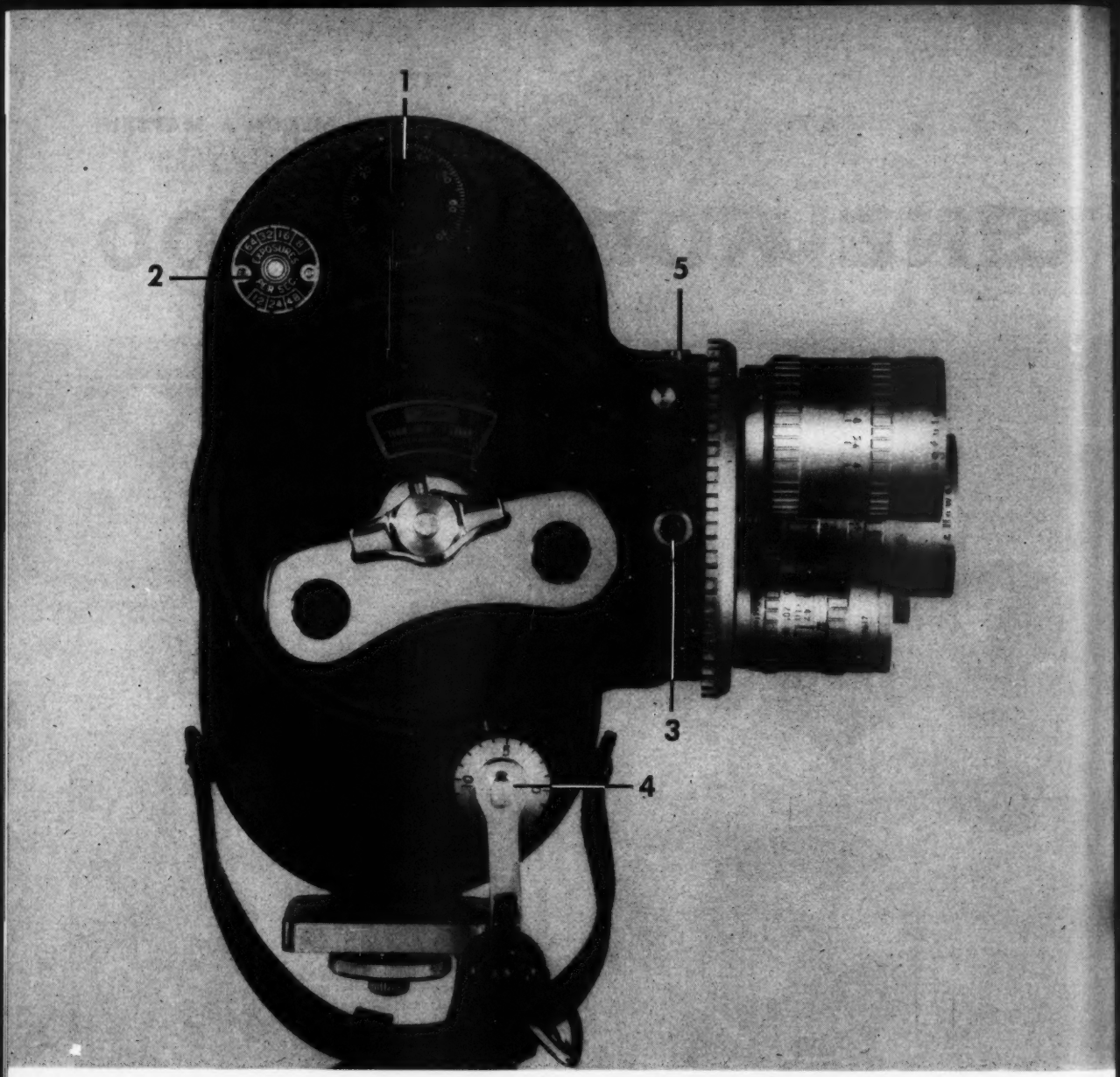
probably notice that the lenses are offset. This offset mounting makes it possible to mount a six-inch telephoto, a 25mm normal lens, and a 15mm wide angle at the same time, without having to worry about optical or mechanical interference. On many turret cameras that kind of combination would almost be certain to result in partially cutting off the field of view of one or more of the lenses.

While the turret accepts regular C mounted lenses, the viewfinder elements require special Kodak mounts.

The telescopic-type viewfinder is a joy to use, and easily one of the most outstanding advantages of the camera. When employed with a 25mm lens and viewfinder a life-size image results that requires no squinting for proper framing. The finder focus knob located on the right side of the camera adjusts the viewfinder to your eye. It stays adjusted for all three lenses.

The field of view is defined by a rectangular mask inside the viewfinder. You can also see a good part of the area outside of the field of view—an aid in following action.

Three diagonal crosses etched on the field of view frame adjust for parallax. The upper or third cross is the reference mark. Suppose you were shooting a close-up somewhere between 2½ and seven feet, using a 25mm lens? This is how the (*Continued on page* 116)

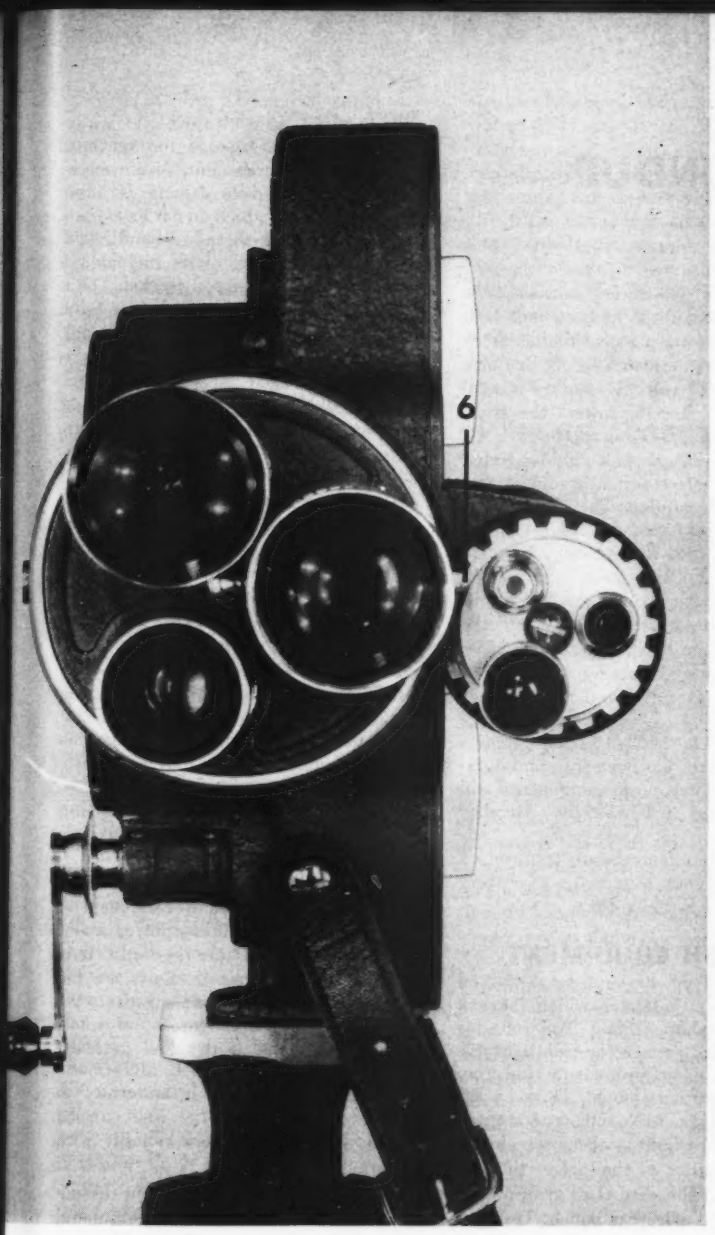


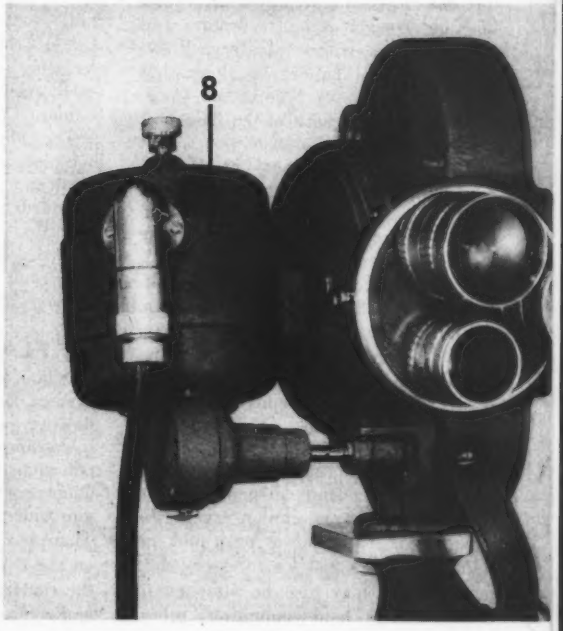
Here are some of the important things on the 70-DR. Film footage counter (1), frames per second dial (2), critical focuser (3), hand crank for either forward or reverse wind and frame counter (4), shutter release but-

BELL & HOWELL'S NEW 70-DR

SPECIAL REPORT

by ARNOLD KOTIS





ton and lock (5), intermeshed gears of the lens and finder turrets (6), sports finder (7), and the universal electric motor (8). These are many of the items that contribute to the versatility of the Bell & Howell 70-DR.

THE NEW Bell & Howell 70-DR is in the rugged tradition of all its 70 series predecessors. They say that any of the 70 series cameras will survive at least a fall from the top of a five story building or the machinations of a six-year-old boy intent on camera mayhem. We didn't drop the 70-DR from a tall building and kept all curious children armed with hammers and screwdrivers at a goodly distance. But we do know that the 70-DR is quite a camera.

Just what does the 70-DR represent? Here's a camera that took more than its share of punishment under the most grueling photographic conditions. At the same time, the basic camera can be turned into a machine that is capable of almost any movie-making assignment. A wide range of accessories can be added to the camera to suit the needs of the amateur moviemaker as his scope widens and his ability grows.

First, let's look at the basic camera. It is spool-loaded and takes 100 feet of 16mm film. The camera weighs slightly more than seven pounds with three lenses mounted on its turret. Don't be fooled by its weight. The 70-DR has been designed to properly distribute that poundage over its eight-inch-high frame. Many professionals use the 70-DR under conditions where tripod shooting is next to impossible—and hand held shots are the rule. (*Continued on page* 102)

NEW EQUIPMENT ROUNDUP *(cont.)*

ELECTRONIC FLASH

The biggest thing in speed lights is that everybody is shifting to interchangeable power packs. An important development is the nickel-cadmium storage battery for power supply (see the story on *page 78*). And speed lights are getting smaller and better all the time.

The smallest speed light on the market is one specially made in this country for the tiny Minox Camera. (See picture on *page 83.*) Powered by a 240-volt battery or an AC power pack, it has watt second ratings of 43 (battery), and 53 (AC). The Sylvania flashtube is retractable. Comes with either a folding fan or concentrating reflector and weighs 24 oz. without battery. Price, $82.50 (without battery or alternating current power pack). Kling Photo Corp.

A meter on the back of the flash unit indicates the condition of batteries used with the Megalume 3, shown on *page 83.* As the available voltage decreases, a scale tells how much to increase exposure in order to compensate for the loss of power. The 50-watt second unit operates on AC, four D cells or high voltage battery. $89.95. Nems-Clarke, Inc.

Heiland has standardized on the 4-in. reflector of the type used in the Strobonar VII in its new Strobonars. Also, a ready light has been added. The new Strobonars are: the 61A, which is powered by a D-cell pack or a built-in AC system; the capacitor is in the handle of the lamp assembly. Price $55.95. The 62A is similar except the capacitor is in the power pack and the light head has a foot for accessory shoe mounting. It may also be attached to battery cases and mounting tubes. $59.95. Both units provide a guide number of 28 with Kodachrome, Daylight Type. The 71A is a professional type unit with 510 volt battery. It gives a guide number of 40 with Kodachrome. An accessory AC power pack may be plugged in. $99.50. Heiland Div., Minneapolis-Honeywell.

The Dormitzer Zephyr (shown on *page 83*) weighs only 2¼ lbs. complete with a Dynaseal rechargeable nickel cadmium dry battery which gives up to 75 flashes per charge. The power pack will fit into a coat pocket. Flash duration is 1/2000 sec. The polished reflector is of a novel multi-prism type, and the unit is said to give a guide number of 50 with Kodachrome. Price, $99, including a small battery charger. Dormitzer Electric & Mfg. Co.

AC power only can be used with the Ascor Model 101. It has a flash exposure computer on the back of the unit, a push-to-flash button, G.E. 106 tube. Price, $29.95.

The Ascor 200 series consists of a powerful capacitor-light head unit with a variety of power packs available. *Story on page 78.* American Speedlight Corp.

A single 4½ volt "A" battery instead of the usual D cells powers the Hico-Lite Model 371. It also has a built-in AC circuit. The reflector has a golden tinted aluminum surface which is said to give better color rendition. The 371 is available in 30 watt-second ($54.95) or 60 watt-second ($64.95) versions. Hauman Instruments Co. Inc.

Battery packs (D cells or two 90-volt radio batteries) are available for the U.S.C. Lifetime Flash Unit, Model 6550, formerly powered only by AC. Price of each pack is $19.95. United States Camera Corp.

The Model "500" Hershey unit, a one-piece affair, has been split into lighthead and power pack components and renamed the "600". $49.50. Hershey Mfg. Co.

Push button controls are featured on the Braun Hobby Automatic. (See story on *page 78.*) E. Leitz, Inc.

FLASH EQUIPMENT

A fan-fold type flashgun for the Nikon camera has a reflector which takes a positive parabolic shape. The reflector has a dimpled pattern for even light distribution. A guard protects the fan from damage when it is folded. This is a BC gun which takes a No. 505-type battery. There is a test light to check the charge on the capacitor or the circuit through the camera. The case is of gray plastic and comes in a leather pouch. This gun fits the S-2 camera only. Price, $18.75 without battery. Nikon, Inc.

The Votar flashgun has a fan-type reflector which expands from a central hub out into a full-size reflector. BC powered. $11.95 with case. Voss Photo Corp.

The Heiland Foto-Mite, (See *page 83*), is a new BC flashgun of radical design. The body of the unit is a charcoal gray plastic and it has a spherical, polished chrome reflector. This reflector is designed to deliver a different amount of light when used with M-2 and No. 5 bulbs. There is a special M-2 socket which stays in place when the lamp is ejected, and the regular midget bayonet base flashbulbs may also be used. The reflector is designed to allow a certain amount of light to spill over the edge in order to reduce the contrast of the lighting. And there's a large exposure dial on the back of the reflector. The Foto-Mite is only 1⅝ inches thick.

A foot on the base of the reflector permits fastening the unit to an accessory shoe on top of the camera. In addition, for cameras which do not have such an accessory shoe, there is a handle and a bracket which goes under the camera to fasten to the tripod socket. This handle is also designed to take the light heads of some of the new Strobonar electronic flash units. Price of the handle is $2 as a separate accessory. Price of the Foto-Mite flashgun alone without the handle and without batteries, $9.95. Heiland Division, Minneapolis-Honeywell.

Devices to make bounce flash easier have appeared. Masel Supply Co. had a piece of flexible gooseneck tubing with a foot on one end to fit an accessory shoe, and an accessory shoe on the other end to hold the flashgun. This gooseneck can be bent in any direction.

Harwood Electronics Co. had a whole series of sturdy metal brackets designed to permit bounce flash. These are made to fit a wide variety of cameras and flashguns.

Flashbulb manufacturers have redesigned their M-2 bulbs, the idea being to make them more powerful. Sylvania's has been balanced in color of light output to match the new flash-type color films. All the manufacturers seemed to have settled at a light output of about 7200 lumen seconds for this bulb. It is obvious that determined efforts are being made to make it into a substitute for the Bantam-8 bulb. This is an intermediate size and if the M-2 gets developed a bit more it will replace the Bantam-8. Some work is underway to see if the timing of the M-2 can be changed to make it work reliably with M synchronization.

Amplex Corp. will soon begin the importation of the flashbulbs without metal base which were described in MODERN PHOTOGRAPHY, Oct. 1955, *Page 125.* These bulbs are made in Holland by Philips. The adapters necessary to use them in American equipment will be made here.

A variety of new small batteries of high power for use in BC flash units was presented by Bright Star, National Carbon Co., and Ray-O-Vac Co. There is also a new 22½-volt mercury-type battery by P. R. Mallory & Co., Inc.

35mm SLIDE PROJECTORS

Everything is automatic or semi-automatic. Only a single new slide projector of conventional hand operated design was shown—the Argus Standard "300" at $37.50. However, an automatic version of that was also displayed—the Argus Automatic "300;" price, $59.50. The trend in projectors is to utilize the push-through slide tray design pio-

neered in the Revere 888 automatic projector. Some which follow this design are manually powered; others operate with motors, and persistently clicking electric solenoids which do all the work.

Electric remote control plus the Airequipt changer make up one type of semi-automatic mechanism. This was featured on both the Brumberger Rocket 1317 projector ($84 complete;—see New Products, May) and the Argus Automatic "300."

Of all the projectors displayed, the GoldE Mark V is probably the easiest to get into. The entire optical system is attached to one pivoted side panel. By unlatching the end of the panel, the entire works can be literally turned inside out in a few seconds, making servicing very easy.

The GoldE Mark V utilizes a plastic tray magazine which is propelled from rear to front of the machine by a manual push-pull bar. It will be marketed soon. Price not available. GoldE Mfg. Co.

The American Optical Co. Executive automatic slide projector was described in New Products, May issue.

The TDC-Robomatic (see *page 83*) is fully automatic, showing up to 30 slides. An automatic cycling device permits selection of screen time per slide from 5 seconds to 1½ minutes. The screen time for any single slide may be shortened by pressing the remote control button without altering the timing cycle for the remainder of the slides. The Robomatic may also be operated by remote control or manually. Any type of mount may be intermixed in the trays. The construction is die-cast aluminum alloy. 500-watt lamp is provided but it will take a 300- or 750-watt lamp. $139.50 with the automatic cycling device. Bell & Howell Co.

The fully automatic Wollensak 815 (also shown on *page 83*) has a timing cycle adjustable up to 40 seconds per slide, an iris diaphragm system to regulate the brilliance of the screen image, built-in pointer, remote control device, a single frame slot for stereo pairs. $149.50. Wollensak Optical Co.

New Rollei Superslide size slides can be shown without any vignetting with the Revere 888 Deluxe. This is a redesigned version of the Revere 888 automatic, featuring two condensers instead of one. $159.50, Revere Camera Co.

SLIDE BINDERS

The Compco "Aireated" Slide Mount consists of a clear, molded plastic sleeve. You just trim the edges off the cardboard ready-mount slightly, and slide it into the sleeve. Compco Corp.

Complete cardboard ready-mounts are also bound in the Fixed-Focus slide binder. The glasses do not cover the entire ready-mount. Instead, they are cut out to fit exactly the size and shape of the transparency only, and have rounded corners. An aluminum frame holds the glasses in close contact with the film and the frame fits snugly against the cardboard ready-mount. The entire device is thin enough to fit into the Airequipt Automatic Slide Changer. Binding is extremely simple. There is no cutting, fitting or taking apart. Price is $3.75 for a box of 36, plus two demonstrators or practice mounts. Villa Mfg. Co., Inc.

MOVIE ACCESSORIES

There were a couple of interesting titling devices. One of these, the Tri-Vision Panoramic Titler, is fully described in the story on *page 19*. Davis & Sanford Co.

The Magna Tech titling set consists of a velour surfaced board, red on one side and black on the other, with cut-out letters which are similarly backed with velour. The cardboard letters are simply placed against the veloured board and the velour backing on the letter causes it to stick to the board. Price, including 360 letters and characters, will be about $8. Tech Photo Products, Inc.

A complete new line of projection screens of all types was introduced by the Ray-tone Screen Corp. The line is being marketed under the name, "Black Beauty," due to the fact that all the screen bodies and cases are finished in a lustrous black enamel.

Wide screens for projection of movies taken with anamorphic lenses were shown by Knox Manufacturing Co. One of the screens is 30 x 75 inches for 2½:1 ratio and will sell for about $39.50. The other is a two-piece affair 40 x 100 inches. Once the screen is pulled out of the case and extended, the whole device is turned over on its side and mounted on a tripod support. Price is $75. These screens have a special tension lever to make them flat after they have been completely set up.

A new rewinder-splicer combination for 8mm was displayed by The Kalart Company, Inc. It has a plastic base, die-cast metal rewinds, stainless steel splicer blades and folds for storing. Price is $10.95 without cement; splicer, separately, $4.95.

The O'Dell-o-Matic is a device to eliminate rewinding of movie films after projection. It was fully described in New Products in the January issue. Price, $19.95. O'Dell Industries.

The Radiant Lamp Corporation has upped the power of its T-8½ projection lamp from 300 to 400 watts. This is now being used in the Movie-Mite 8mm projector.

Most manufacturers of barlights have come up with folding models designed to reduce the size of the unit when not in use. Also, aluminum is taking the place of steel in construction of many of these units.

FILMS

Three new black-and-white films and two new color films were announced. Kodak Verichrome Pan roll film replaces Verichrome, Super-XX and Plus-X roll films in the Kodak line. There is a complete story on Verichrome Pan on *page 56*. Kodak Royal Ortho film has a daylight exposure index of 200, with a tungsten index of 125. The film is said to have considerable latitude for over- and under-exposure. Graininess is said to be less, and photographic quality better than that obtained with Kodak Super Ortho Press and Kodak Ortho-X films. Royal Ortho can be processed in most developers, except those containing silver solvents, such as thiocyanates, or thiosulfates. A silver scum may occur when such developers are used. The film may be handled safely under a red safelight. It is available in all standard sheet film sizes.

Du Pont "SX" Pan is a new professional roll film, available in bulk in 35mm, 70mm and other professional sizes. It has an exposure index of 300 daylight and 260 for tungsten. Exposure latitude is said to be exceptionally good. The film has a high red sensitivity. The film is described as being in the fine grain class. Tests by MODERN's editors have shown it to be a very fast film with remarkably good graininess characteristics, considering its high speed. The film will not be available in 35mm cartridge form, but it can be bought in 100-foot rolls or larger quantities.

The Gevaert Co. of America re-introduced Gevapan 36, a roll film of very high speed, which was first introduced a year ago, but was withdrawn. The reason for withdrawing the film was said to be the necessity for processing it in a special developer which was not generally available. The current version of the film can be processed in any standard developer suitable for other high speed roll films. The film has an ASA exposure index of 250 in daylight, and tungsten exposure index of 160. It is now available in 120 and 620 sizes and will be introduced in the 35mm size later.

A new 16mm Anscochrome tungsten-type film is balanced for use with 3400 K photofloods. This has an exposure index of 32, which makes it the fastest tungsten-type movie film available to amateurs. The film is said to have wide exposure latitude, to give excellent detail in highlights and shadows, as well as in the middle tones. It is described as being without a color shift in the shadows. With a No. 11 conversion filter it may be exposed in daylight. It is avail-

(*Continued on page* 94)

Before you buy any electronic flash read this chart

	WEIGHT	BUILT IN AC OPERATION	PRICE	KODACHROME GUIDE NO.	NO. OF FLASHES	COST OF BATTERIES
FR	2½-lbs.	YES	$54.95	40-50	150-300	80¢
"A"	4-lbs.	$20 more	$ 89.50	45	1200	$20.00
"B"	5-lbs.	$60 more	$110.00	40	1000-1500	$16.00
"C"	4-lbs.	$21.50 more	$110.00	35-50	1000-1500	$16.00
"D"	3-lbs.	$28.50 more	$ 79.50	30	150-300	80
"E"	5-lbs.	No	$ 79.50	30-45	1000	$ 8.00
"F"	4-lbs.	No	$ 99.50	50-60	1000-1500	$16.00

Lowest weight — Lowest cost of batteries — Lowest price!

. . . that's why the FR Electronic Flash is America's most wanted electronic flash!

FR *Electronic Flash*

operates on only 4 "D"-size batteries or your AC house current

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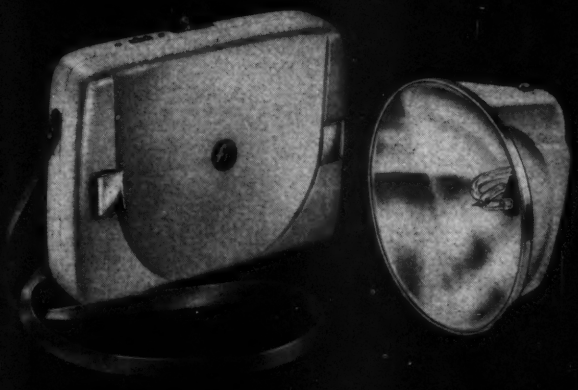


SEND FOR FREE LITERATURE

Name_____

Address_____

City_____ State_____

Your Dealer will gladly fit an FR Electronic Flash to your camera.

E5-6 **THE FR CORPORATION** 953 Brook Ave., NEW YORK 51, N. Y.

NEW EQUIPMENT

(*Continued from page* 93)

able in 50-foot magazines for $6.95 and 100-foot rolls for $10.40.

Anscochrome was also introduced in a flash-type for use with still cameras. The 120 and 620 rolls will be $1.25 and the 35mm 20-exposure cartridges, $1.85. Processing is, of course, separate. The film was designed to give correct color rendition with clear flashbulbs.

STEREO

Much of the excitement about stereo photography which was present at earlier trade shows seems to have died down. There was not a single new stereo camera shown. However, there were a number of attachments for stereo work, one of which is the Kin-Dar Hypo-Stereo device, which is fully described on *page 42*.

There was a stereo attachment for the Nikon (see *page 81*), consisting of two small lenses in a single mount to fit the regular lens mount. These split the frame of the regular 35mm negative into a stereo pair. Price, including an all-metal focusing viewer using an external light source, over $100. Nikon, Inc.

A stereo hand viewer for slides made in the Contaflex camera has an external light source, and viewing lenses with exceptionally wide pupils. No adjustment is needed in order to fit differences in width of people's eyes. The viewing system includes an anti-distortion lens. Price, $12.50. Carl Zeiss, Inc.

FR Corp. had a pocket stereo viewer for $2.95, which folds flat. It's made of plastic with glass lenses and uses an external light source.

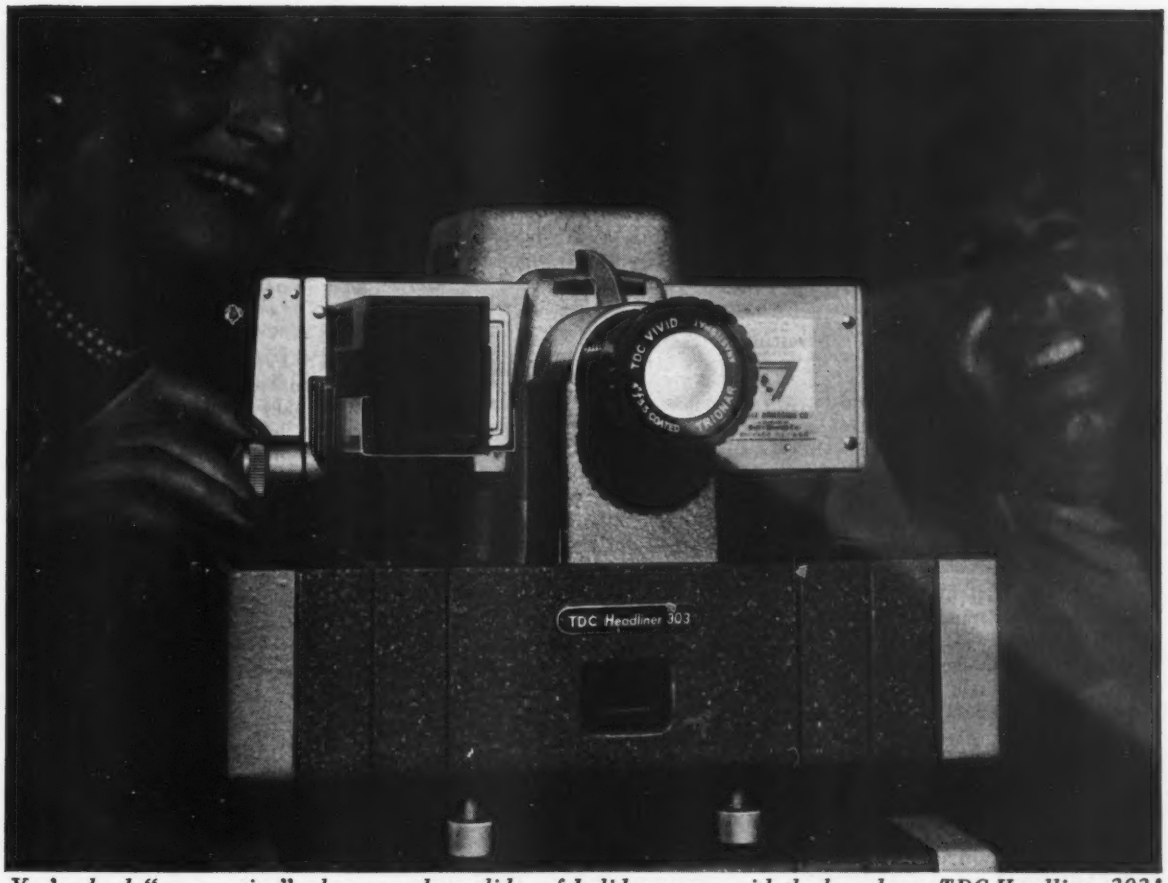
The 7-K stereo bracket is designed to raise the flashgun above the stereo camera to eliminate "pink eye" in flash pictures. $6.95. Camera Services, Inc.

The Sertifilm Slide Holders consist of a double sleeve of clear plastic sheeting into which the stereo slide is slipped. Attached to the top of the plastic sheet is a little card for carrying a title, so that you can have the slide in the viewer and also have the title on the outside. This is also made in a size to fit single 2 x 2 slides. It provides protection and identification for cardboard-mounted slides. Camera Services, Inc.

CAMERA ACCESSORIES

There has been a major redesign of the packaging and marking of Kodak's filter and lens shade accessories. No more of the yellow-and-black pillboxes. Instead, there is a clear plastic container with a sliding panel in the outer rim of the case that opens to allow the filter to be dropped out. The individual filter cases are made with bayonet connectors

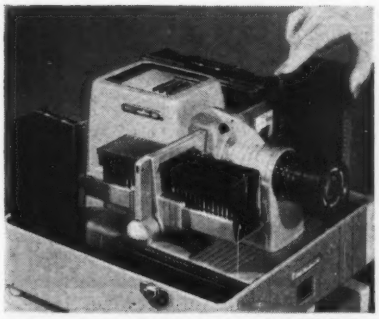
(*Continued on page* 96)



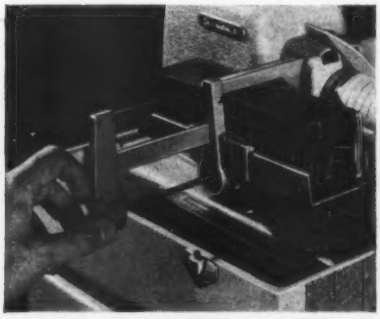
You're back "on vacation" when you show slides of holiday scenes with the brand new TDC Headliner 303!

Bright way to show and store your slides! Headliner 303, with case and 4 Selectrays, $59.50

TODAY'S TOP SLIDE PROJECTOR VALUE! Low price includes case with space for 180 slides and tray-loading changer that eliminates slide handling. Beneath the all-metal housing of the Headliner 303 is a powerful 300-watt lamp with *full-time* cooling that prolongs lamp life. Coated 4-inch lens gives sharpness to every picture detail. You can control tilt easily with handy lock in front.



SPACE FOR 180 SLIDES! Six TDC Selectrays fit in base of scratch-proof, stain-resistant case. Each Selectray holds 30 indexed 2"x2" slides, loads directly into TDC Selectron changer mounted on projector.



ELIMINATES SLIDE HANDLING! At the turn of a knob, changer advances and projects slides quickly and smoothly. Write for free descriptive folder. Bell & Howell, 7154 McCormick Road, Chicago 45, Ill.

Headliner 303 case. Other slide, filmstrip and stereo projectors from $39.75 to $175.00.

Bell & Howell

Finer Products Through ***IMAGINATION***

NEW EQUIPMENT

(*Continued from page* 94)

on them, male on one side and female on the other, so that the cases for two or more filters can be latched together to form a filter kit of two, three, four or five compartments.

In addition to the individual filter cases, Kodak has a multi-compartment kit made to much the same design. That is, filters are removed or replaced through the side of the filter holder. The Series designations of Kodak filters and lens hoods will henceforth be in Arabic instead of Roman numerals.

Special screw-in filters which can be left on the lens while the camera is closed have been produced for the Kodak Retina camera. There is also a new type of lens shade for this camera. Kodak is also making a variety of filter and lens shade kits designed for specific cameras of a variety of makes.

The line of Tiffen filters and lens shades will have an anti-glare black finish from now on. This is named the Anolite finish and is designed to prevent reflection of stray light into the lens. Tiffen Marketing Co.

Special filters and lens hoods for the Nikon cameras will soon be available. The lens hoods are extremely well designed. An elastic thread collar permits clipping the hoods into threads which are present in the front of the lens mount. Attachment is secure and the lens hoods may be mounted and removed rapidly. All of these lens hoods are designed to be reversed and put back on the camera lens for carrying. A lens cap then snaps over the exposed part of the lens and lens hood to provide protection against dust and damage. The design combines the security and holding of the screw-in type filters with the rapid changeability of slip-on rings. Nikon, Inc.

The Argus L-44 exposure meter is designed primarily for use with Argus cameras, but it will clip onto any camera equipped with an accessory shoe. See story on Argus C-44 system (*page 70*) for more details. Argus Cameras, Inc.

New accessories for the Hasselblad cameras include: an adapter back for 2¼ cut film and a film cutter for same; a cut film holder for one sheet of film; a ground glass focusing back for use with the wide-angle Hasselblad camera; over-size winding knob attachment. No prices available on these. Willoughbys.

Saul Bower, Inc. had a universal viewfinder for 35mm cameras which shows the fields for five focal lengths: 35, 50, 85, 90, 135mm. The viewer is of the multi-barrel type with prismatic systems arranged in a circle in a brass and chrome finished housing. Eye correction of plus or minus 2 and 4 diopters is provided. The focal length numbers are indicated in the field of view when you look through the finder. There is also an indication of distance and parallax correction. The unit tips on its mount in order to correct for parallax. There is an adjustable friction foot to assure a positive grip in the accessory shoe on the top of the camera. It's made in West Germany. Price, $49.50 with case.

A new reflex housing for use with Nikon cameras has a 45-degree viewing tube (the previous one was a 90-degree tube). The focusing eyepiece is in a dual sleeve helix mount. When the camera is moved from horizontal to vertical position the ground glass mask changes accordingly. There is a single cable release trip with an additional single release from the housing to the camera body. This is adjustable for thrust to get a precise control over the moment of release. The housing fits the Nikon camera only. Price, not available. Nikon, Inc.

There is a device useful for copying 2x2 slides which fits over the end of the Novoflex bellows extension. The slide to be copied is held in clips and any type of light source can be used behind it. By adjusting the Novoflex you can get a 1 to 1 reproduction of the slide, or enlarge it or reduce it, depending on what you want to do. Price, $22.50. Royal Photo Distributors.

A spring motor-drive for the Praktina 35mm camera enables ten pictures to be taken in rapid sequence, as fast as the shutter release can be pressed. The drive attaches to the bottom of the camera. It advances film, cocks the shutter for the next exposure and moves the mirror each time you push the shutter release button. There is also a bulk film magazine which fits on the camera, or rather onto which the camera fits, since it is quite large. It holds 50 ft. of 35mm film, which is enough to take more than 400 pictures in one loading. Prices are not yet available on this equipment. Standard Camera Corp.

DARKROOM ACCESSORIES

There was very little new equipment for darkrooms. This may indicate a lack of interest at the present time in darkroom activity, or it might just mean that the manufacturers have run out of ideas momentarily.

The Saunders Co. had a novel type of borderless easel. This does not rely upon a sticky baseboard or similar methods of holding the paper flat. Instead the paper guides are a pair of strips which appeared to be about a quarter-inch square. However, on examination it becomes obvious that one side has been planed down at an angle which corresponds to the cone of light cast by the enlarger. The paper is fitted in between these two guides, which are pulled up snug. Then due to the angled side of the guide the paper is held in position and can't come out the top very easily. No prices.

Scratches in film which would ordinarily cause a white line to appear in the enlargement can be made temporarily invisible with Edwal No-Scratch, a liquid which has the same refractive index as film base. The liquid is applied with a brush and does not dry. Excess is wiped off and the scratches are thus masked. Edwal Scientific Products Corp.

Permafilm is a liquid which is designed to be a film preserver, a stabilizer and an anti-static agent. It is said to toughen but not harden the photographic emulsion, rendering it extremely pliable and scratch resistant at the same time. It also cleans the film very well in the process. $1 for 2 oz. bottle; $5 per pint. Permafilm, Inc.

Plastic impregnated glass fiber materials are making their appearance in the form of darkroom equipment. Kreonite, Inc., showed some photographic laboratory sinks made of glass fiber, which is said to be resistant to all photochemicals. Because the sinks can be molded into any shape, they can be set up perfectly level and depend upon grooves molded in the bottom to run off liquids. There are also developing trays in 11x14 and larger sizes made out of the same material.

Columbian Enameling and Stamping Co., Inc., manufacturer of Cesco white enameled metal trays, turned up with a line of hypo baths made of a new shock resistant plastic material. This is said to be tough, durable, smooth and easy to clean.—THE END

Contests

15 prizes of photographic equipment are being offered in a new sports-action photo contest sponsored by Timely Clothes, Inc., men's clothing manufacturer.

Sports of all kinds are legitimate camera targets—from hockey, football and auto racing to such diverse activities as hog calling and bird watching. Either black-and-white or color photographs are acceptable.

Grand prize winner will receive a Cine-Kodak Special Movie Camera and a Kodascope Royal Projector, whose combined value is $1330.

Entry blanks are available from any of the more than 1000 Timely Clothes retailers throughout the country. Contest closes midnight, May 31.

AWON FILM WHOLESALERS!

108-M West 29th Street
New York 1, N. Y. LAckawanna 4-6376

This 1957 dated film is in its original sealed package *fully guaranteed by the manufacturer*. Day. or Tung. Price includes processing & mounting (35mm).

Size Lots of 3—EA.	Kodachrome	McGregor Color	Vitacolor
8mm x 25′ dble. roll	$2.90	$2.40	$2.30
8mm x 25′ dble. mag.	3.60	3.50	3.50
16mm x 50′ mag.	5.40	5.35	5.25
16mm x 100′ roll	8.00	5.50	5.35
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	2.75	3 for 6.50

COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!
LATE 1957 DATE — Price includes Processing & mtg.
All Kodachrome filters can be used with this film.

8mm x 25′ dble.....**$1.98 ea.**.....3 for **$5.75**.....6 for **$11**
35mm x 20 Exp.....**$1.79 ea.**.....3 for **$5.25**.....6 for **$10**
16mm x 50′ Mag.....**$5.65 ea.**.....3 for **$16**
16mm x 100′ roll ASA 32...**$8.00 ea.**.....3 for **$24**
8mm dble. or 16mm x 100′ roll **$5.25 ea.**.....3 for **$15**

BULK KODACHROME Kodak Proc. Incl. for all.
This film has been cut from 400′ rolls, and is camera spooled, ready for your camera. **Daylight or Tungsten.**
16mm x 100′ roll O.D.....$2.95
16mm Kodachrome, O.D., 50 ft. Mag., Day.....**$4.25**
16 mm x 50′ mag., super X or XX..**$2.75 ea.**...3 for **$7.50**

SPECIAL OFFER!!!
35mm McGREGOR Color. '57 date. Proc. & Mtg. Incl. Mfg. Guar.
36 Exp.....**3 for $6.75**
Tungsten '56 date.....**3 for $6.25**
12 exp. '56 date day or tung.....**3 for $2.90, 6 for $5**

Fresh KODAK Negative Safety
Each roll on original reel and in original can. **Kodak Plus X Super XX or Microfile** 35mm x 100′
$1.98 ea.
FREE! 100′ of ASA 24 with each 100′ of above film.

Brand New FEDERAL Enlargers
CLEARANCE CLOSE-OUT SPECIAL
List **SPECIAL**
35mm 135C, f4.5 lens...$54.95 **$34.95**
Model 135C, Carrying case 7.25 **4.98**
FOR 2¼ x 3¼ NEGATIVES
No. 240, Diffused, f7.9 lens ...$29.95 **$20.95**
No. 269, Diffused, f6.3 lens ...$43.95 **27.95**
No. 279C, Diffused, f6.3 lens ...$51.95 **32.95**
Carrying case for 269 or 279C ... 7.25 **4.98**
No. 269CL, Cold Light, f6.3 $57.95 **37.10**
No. 315CL, Cold Light, f4.5 $87.95 **56.00**
FOR 4x5 NEGATIVES
No. 450, Diffused, f4.5 lens ...$119.95 **76.65**

FRESH MOVIE FILM
1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.
8mm x 25′ dble. roll $1.10
BOLEX 8mm x 100′ dble. roll 3.50
16mm x 50′ mag. 1.75
16mm x 50′ mag, Plus X or XX 2.00
16mm x 100′ Ansco 2.75
16mm x 100′ 2.50
16mm x 100′ Kodak Plus X 2.95
16mm x 50′ roll, Plus X 1.50
16mm x 100′ Kodak Super XX 3.25
8mm Mag. B. & W. 2.00
BUY SIX . . GET ONE EXTRA FREE

BULK MOVIE Fresh DuPont Stock —Weston 50
8mm x 400′ dble....$4.95 8mm x 1600′ dble....$16.00
Camera spooled . . . No processing
8mm x 100′ dble. 1.49
8mm x 25′ dble. 7 for price of 6!.....49¢ ea.

MOVIE—QUANTITY DISCOUNTS
B&W ASA 50 REVERSAL. NO PROGESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25′	$8.95	$4.95	$2.75
16mm x 50′	19.95	10.95	5.95
*16mm x 100′	49.50	29.50	17.95

*Camera spooled

Black & White Movie Film Processing Service
8mm x 25′ Dble. .....$ .55 ea.
16mm x 100′ .....$1.00 ea.
16mm x 50′ .....$ .65 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40
8mm x 100′—$4.75 16mm x 100′—$4.75
3 for $13.25 Proc. not Incl.

B & W MOVIE FILM
ASA 50—1956 Date
8mm x 25′ dbl. $1.00 8mm x 25′ dbl., ASA 20...$1
8mm x 100′ dbl. $3.25
16mm x 50′ Mag., ASA 10 $1.60 16mm x 100′.....$2.25
16mm x 100′—ASA 8—'55 Date.....$2.00
all with proc. incl. BUY 6—get one extra FREE!

16mm x 50′ Mag., Orig. Kodak Pack, Neg.....$1
16mm x 100′ Roll, Kodak Super-XX, Neg.....$1.75

COLOR **MOVIE FANS 1957 DATE** **COLOR**
For those who desire the utmost in color equal to the best color you have ever used! Price Includes Proc.
8mm x 25 ft. double...$2.25 ea. 16mm x 100 ft...$6.75 ea.
8mm x 100′ dble. roll $6.75

SPECIAL PURCHASE!
Brand New
WESTON MASTER II
Exposure Meter
Reg. $33.45 SPECIAL . . **$18.95**
complete with leather eveready case

★ ★ FREE! ★ ★
With every order of $25 or more — Except Kodachrome—you get a FREE 1 year subscriptions—$4 value—to Modern Photography or U.S. Camera (specify).

ANSCO COLOR 1956 DATE
Daylight or Tungsten
35mm x 112′ $18.95
35mm x 50′ 9.95
35mm x 27½′ 6.95
35mm x 20 exp. in metal cartr. 1.20 ea.
6 for $5.50 12 for $10
35mm x 50′ Tung $6.95
35mm x 20 exp. Tung .....6 for $4
620 Tungsten .....6 for $2.50

Aero EKTACHROME ASA 40
with 1½ gallon processing kit
5¼ x 20′.....**$5.95**
5¼ x 40′.....**$9.95**
7 x 18′.....**$6.95**
9½ x 40′.....**$10.95**
35mm x 37½′.....**$5.95**
EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit **$3.95**

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
35mm x 100′ $14.95
35mm x 50′ 8.00
35mm x 27½′ 5.95

GE MOVIE PROJECTION LAMP
750 Watt . . . **$2.00**
300 Watt . . . **$1.50**

EXCLUSIVE—RADIANT
Portable Tripod Screens
Crystal beaded 1956 Model

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungas proof, and washable. No other screens at these prices have all these higher-priced features.

Val	SPEC.	Val	SPEC.
30 x 40 $24.95	$9.95	37 x 50 $31.95	$14.95
40 x 40 26.95	10.95	50 x 50 33.95	15.95

Screens are shipped R.R. Expr. collect postage

THIS MONTH'S SPECIALS
- 5x7 Stainless Steel Trays, Brand New ----3 for $5
- 120 & 620 Kodacolor, Kodak Proc. Incl. ..3 for $3.75
- Telephoto Lens, 8mm., 1½″, f3.5 ..... 4.95
- Wide angle lens, 7mm, f3.2, F.F. $11.95
- Cardboard Stereo Mounts 100 for 3.50
  1000 for 26.50
- Ansco 35mm Cardboard Mounts . . . 100 ..... 1.00
  1000 for 8.50
- Daylight BULK FILM LOADER & 5 cartridges.. 4.95

All film O.D. unless otherwise stated.
20% DEP. on all C.O.D. PLEASE U. S. Excess

McGREGOR B&W MOVIE FILM
- Fast—ASA 50
- Fine Grain
- Prices include processing

8mm x 25′ dble. roll **$1.25**
16mm x 100′ roll **3.00**
8mm Bolex, 100′ dble. **3.50**
BUY 6 . . . GET ONE EXTRA . . . **FREE!**

AERIAL FILM Recent date! In original metal containers.
LINAGRAPH Ortho Weston 24, 35mm x 100′ 98c ea.
3 15/16″ x 61″ 5 for $1.10
INFRARED (Weston 50) 9½″ x 75″.....$4.00
5¼″ x 20″.....2 for $1

KODAK XX
5¼″x9′ .....4 for $1
5¼″x20′ ..... 2 for $1
5½″x56′ 1.20
7″x125′ .....$ 5.95
9½″x75′ 7.95
9½″x200′ 14.95

KODAK TRI-X
5¼″x20′ .....2 for $1
5½″x56′ 1.20
7″x18′ XX .....$1 ea.
7½″x62′ .....$ 2.95
9½″x75′ 7.95
9½″x200′ 14.95

SHOOT PICTURES FOR PENNIES
ANSCO Color Tung, 35mm x 100′ One Daylight Loader, 10 Empty Cartridges plus a One Year Free Subscription to U.S. Camera ($4 Value) **—Total Value $35 AWON PRICE—$20.**

ANSCOCHROME. 1957 DATE ASA 32
35mm x 100′ (orig factory pack) $30.00
35mm x 28′ (orig factory pack) w/loader 7.99
35mm x 20 exp. ...$1.35 ea. .....4 for 4.98
120 or 620 .....3 for 3.00

SPECIAL AWON OFFER! **Bulk Film Special!**
35mm x 100′ Kodak TRI-X.....$3.50
35mm x 100′ B&W ASA 24.....98c
35mm x 100′ Kodak Ortho Pos film $1.50
35mm x 100′ Ansco ASA 50 .....$1.50
16mm x 400′ Positive Film $3.95

35mm Fresh Bulk Negative Safety
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1, #2 or #3—100′.....$1.98 ea.; 400′.....$7.50

35mm x 20 Exp. Cart.
Plus X or Super XX } .....6 for $1.50; 12 for $2.50
or Tri-X or Infra Red }

Send 25c for complete 52 page catalog listing all photo equipment at unbeatable prices!

CUT FILM SPECIALS
3¼x4¼—Original box of 25 sheets—3 for $3.30
DuPont Fine Grain Pan.
4 x 5—original box of 25 sheets—3 boxes for $3.50
Your choice of KODAK Infra Red; DUPONT X-F Pan; ANSCO Tri-S Ortho.
8x10—original box of 25 sheets—$2.50 per box.
Your choice of KODAK Infra Red, Tri-X; DUPONT X-F, Pan, Arrow Pan; ANSCO Super Pan Press, Process, Comm. Ortho. 3 for $6.50.
Ansco Color Day. or Tung. (10 shts. per box)
4 x 5 .....$2.00 ea.; 6 for $10
8 x 10 .....$3.95 ea.; 3 for $11

SPECIAL PURCHASE—LIMITED QUANTITY
8x10—Original Box of 25 sheets—$1.95 ea.
DuPont Process; Ansco Super Pan Press or Portrait, Kodak Contrast Process Pan or Ortho.
10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.
11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.
11x14—Original Box of 10 sheets—$2.00
Commercial Ortho.

NEW EXPOSURE METERS
The New SEKONIC, complete with case & chain. AWON PRICE—$6.95
New SEKONIC COMPACT, complete with case. Reg. $9.95. AWON PRICE—$6.95
NORWOOD DIRECTOR M-2
List $32.50 AWON PRICE—$23.95
DEJUR DUAL-PROFESSIONAL
List $26.95 AWON PRICE—$17.95
DEJUR "5B" with case
List $15.95 AWON PRICE—$9.95
Like New WESTON DR Direct Reading
List $18.00 AWON PRICE—$12.95 incl case
Case for any of above—$1.95

HIGH SPEED MOVIE ASA 200, '56 date, Proc. Incl.
8mm x 25′ Roll.....$2.45 ea.; 3 for $7.05
8 or 16mm x 100′ roll.....5.70 ea.; 3 for 16.20

FREE on request with every roll of 35mm color film one roll of 35mm B&W film!

PAPER SALE
CONTACT PAPER—less than 1¢ a print
4x5 Haloid, SWGL, F5, (100 shts.) 89c
7½″x7½″ SWGL (250 shts), #1, 2, 3, 4.....$2.75
10x10″ SWSM #1, 2, 4 .....1 box (100 shts) 98c
8½x11″ Reflex Copy.....(100 Shts) 1.00
18x22″ LWSM #1, 2 .....1 box (50 shts) 1.98
20x24″ SWSM .....(50 shts) 1.98
KODAK 35mm x 100′ LWSM #3 .....98c ea.
Ad-type LW Flex. SM, 40″x30′, #3.....$2.00
Linagraph, 10″x200′.....$1.00

ENLARGING PAPER
ANSCO BROVIRA, 11 x 14″, SWGL #1 (50 shts) $1.69
HALOID, 8 x 10, SWSM, #2 (100 shts.) $2.98
ANSCO BROVIRA, 7 x 8¾, SWGL, G1 (100 shts.) $1.49
VARIGAM, 10 x 10, SWSM (250 shts.) $4.95

Amazing results with
LANTERN SLIDE PLATES
These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.
36 glass plates per box
2x2.....2 boxes for $1 3¼x4.....2 boxes for $1
4x4.....6 per box $1.50

Fresh ASA 50 Aero Ektachrome
35mm x 20 exp. .....$1.50 ea. .....4 for $5
Processing included
35mm x 40′ Bulk ...$5.00; 35mm x 75′ Bulk ...$7.50
35mm x 75′ Bulk plus 4½ gal. devel. kit ...$10.00

BRAND NEW!
For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List $28.50 AWON PRICE—$21.95

Please include postage with all your orders.
20% DISCOUNT on all new cameras, projectors, etc.
Before you buy . . . get our low price . . . write now
AWON FILMS
108-M West 29th Street, New York 1, N. Y.

FOR THE DARK ROOM

SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 15c*

2" f:3.8, Leica thread, for 35mm $7.95
3½" f:4.5, clickstops, for 2¼x2¼", 2¼x2¼" .. 9.95
5¼" f:4.5, clickstops, for 4x5 ..... 19.95
Precision Flange for easy fitting to lensboard 1.25

ELECTRIC 2-SURFACE DUO-DRIER

1956 MODEL "C"

WITH 2 12x17 HEAVY DUTY FERROTYPE PLATES AND STAND

$8.89

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints. Singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Shipping Weight 12 lbs.*

FREE with dryer: 12 x 15" Autotilt Print Washer!

ALL METAL 11 x 14 EASEL

INCLUDING FOOTSWITCH **$7.69**

- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking bands calibrated in inches and mm.
- Adjustable for all sizes from 1x1" to 12x15".
- White enameled base.

Extra sturdy (net weight 4 lbs.!). Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. *Combined Ship. Wt. 6 lbs.*

8x10 Enlarging Easel, same construction as above, with footswitch. $4.98

ENLARGING TIMER

$6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 30c.*

AUTOTILT PRINT WASHER

All metal 12x15" works in any sink. If bought at same time as any darkroom items of $4.98 and up, only **$1**

Shpg. Wt. 3 lbs.

STATIC BRUSH

$2.99 if bought with other equipment

Retractable, emits radiactive rays. To clean lenses, slides negatives!

DEVELOPING TANK

ADJ. FOR 35MM, 828, 127, 120, 620, 116, 616.

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.39

$1.49 *Sh Wt. 2 lbs.*

CHANGING BAG

ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight.

Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available . . . the changing bag is justly referred to as a "portable darkroom" 17"x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. *Shipping charge 25c.* **$3.95**

PROFESSIONAL MODEL: 27"x30" working space, ($11.00 value) *Shipping Charge 50c.* **$6.95**

8x10 ENAMEL TRAYS

3 for $2.89

FREE WITH TRAYS: Pair of print tongs

You'd expect to pay over $2.00 each for these acid-proof, ribbed trays which Spiratone offers you at less than half the regular value! *Sh Wt. 5 lbs.*

16" x 20" ENAMEL TRAYS

$3.95 each 3 for $9.95

Shpg. Wt. 5 lbs., (3) 12 lbs.

ENLARGER FOCUSING AID

$1.00 A $2.25 value. *Sh. Ch. 15c*

SALE ON BRAND NEW GROUND & POLISHED CONDENSERS

	Sin.	Dbl. Mfd.	Sh. Wt.
2" (35mm)	59c	2.95	½ & 2 lbs.
3" (2¼" sq.)	79c	.....	1 lb
4½" (2¼x3¼")		4.98	3 lbs.

Newly Designed POCKET SELFTIMER $2.39 ppd.

Clips into pocket—and one turn of clip winds entire mechanism! Yes, you step into the picture with the new Pocket Selftimer which can be adjusted to work with virtually any camera, screwed into all standard cable release sockets.

FOR THE 8MM & 16MM MOVIE FAN

LATEST 1956 MODEL ALL-METAL PORTABLE Action EDITOR for 8mm $23.95

$26.95 for 16mm

SAVE 40%

Streamlined and most modern editor provides large, bright 2" x 3" projected image in full motion. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness.

Shpg. Wt., 10 lbs.

FREE with Portable Editor: 100 ft. movie feature — Value $2.75.

Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13" x 12" x 8":

8MM MODEL Reg. $45. $28.95 16MM MODEL Reg. $50. $31.95

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.* Same outfit, but with automatic splicer $12.95

CINE TITLER

For 8mm & 16mm

REG. $5.95 **$3.59**

SAVE 40%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Shipping Weight 4 lbs.

Titler alone $4.64

FOLDING SENIOR 8mm EDITOR 1956 MODEL

Sh. Wt 6 lbs.

$16.95

Same viewer, but folding rewinds automatic splicer, cast metal base—a $26.00 5-pc. set.

SALE IN METAL REELS and CANS

8mm { 200 ft. sets 6 for 2.99 / 400 ft. sets 5 for 3.49 / 300 ft. sets 5 for 2.98

16mm — 400 ft. sets 4 for 2.89

Ship. Wt. per lot 5 lbs.

8mm ACTION VIEWER

$16.89

- Projects brilliant 2"x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.

A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamp-housing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Sh. Wt. 4 lbs.*

16mm Mod. **$17.95**

8mm PROJECTION EDITING VIEWER

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Shipping Weight 2 lbs.*

$6.95

3" F:1.8 ULTRASPEED TELE for 16mm $27.50

Coated, color-corrected, in focusing mount, clickstops; fits all 16mm Revere, Bolex, B&H cameras. *Shpg. Chge. 50c*

Matching objective for Bell & Howell $4.95

FAST f:1.9 WIDEANGLE FOR 8mm $19.95

Save 50%

Never before could moviemakers get so fine and so fast a six element, coated, color corrected 7mm wideangle lens, with clickstops and filterholder for so little! Available for most 8mm movie cameras—name yours when ordering.

SAVE 48% 8MM KODACHROME

25 ft. double 8, fits all spool-loading 8mm cameras, indoor type, or use outdoors with filter, spooled from bulk. Including Kodak processing.

EACH $2.35 3 for $6.50 6 for $12.00 Shpg. Cost, 10c ea.

1½" 3X CTD. TELE f/8 8MM $5.00

Not an auxiliary, but a complete, coated, color-corrected sharp-cutting prime telephoto, with diaphragm, in neat satin-chrome mount. Fits virtually all 8mm Revere, Keystone, Dejur cameras; for all B&H cameras add $4.95. Name model when ordering. *Shipping Charge per lens 10c*

8mm Prime WIDEANGLE Lens, coated, color-corrected + Telephoto (above) — both for **$16.00**

Exclusive Spiratone Values!

LEATHER GADGET BAGS

Made by the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. *Shpg. Wt. of Gadget Bags; 3, 4, 6, 6, and 6 lbs.*

The SP1 and SP2 bring within the reach of every photographer ample size leather gadget bags, with large outside pocket, adjustable shoulder strap, rich saddletan shade, solid brass hardware, and an adjustable inside partition.

SP1 measures 7x9½x4¼ and is priced at half of list ... **$4.89**

SP2 measures 8½x10½x4" and stands comparison with $15.00 to $20.00 bags **$6.89**

SP5A. A topgrain bag for the advanced amateur or professional, large enough for press cameras (10" x 12" x 5"), or for taking "both cameras" along. "Wraparound" zipper! If you doubted that $30.00 bag, you won't pass up the SP5A **$11.95**

SP6. An over-sized genuine cowhide press-bag. 10½" x 14" x 5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap runs around bottom of bag—no equipment too heavy for this bag! Wraparound zipper, large inside partition. 6½"x10" outside pocket, tripod-holding straps on bottom, shoulderpad. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is only **$15.95**

SP6X-PANDO, the Spiratone miracle bag that G-R-O-W-S, always making room for new equipment. Same size as the SP6 when X-PANDO zipper is closed, you can add a full 4" to the bottom width, an 80% increase is needed! **$19.95**

KOILED FLASH CORD $1.98

- Now available for most shutters. *Sh. Chg. 10c*
- Patented coiled cord extends to 4 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, CA, Realist, Praktiflex and Exakta synchronized terminals. *Name gun, camera when ordering*

NEW KOILED CORDS: Rollei Lock, Nikon S-2, Canon, Bolsey Jubilee. **$2.25**

4 ft. Koiled Kord with male and female Compur fittings, fits all Compur cords **$2.39**

SYNCH YOUR OLD CAMERA

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe.

$2.49 PPD.

Tripper with famous make all metal flashgun (Flashgun only is $6.95 value, has bracket, accepts screw base bulbs; bayonet base adapter 39c) **$4.95**

Tripper with BC Fan Flash, with ejector, tester $6.95

Shipping Weight 2 lbs.

Anyone Can Use Infrared Film! 35mm INFRARED FILM, IR BULBS

This film is really a challenge to the imaginative photographer. It penetrates distant haze, takes "moonlight" scenes in broad daylight, creates unusual contrast effects. Shpg. Chgs. 1-35c 5-100c

Use orange or red filter. For extreme results, use special INFRARED FILTER: Ser. V $1.39, Ser., VI $1.59, Ser. VII $2.98. *Kodak Data Book on Infrared 50c* For Blackout (invisible) flash photography use INFRARED FLASHBULBS, 5R: Each 22c, 12 for $2.25. 4x5 KODAK INFRARED CUT-FILMS—25 for $1.80; 100 for $2.50.

20 exp. roll, 50c—5 for $2.00 27½ ft., $1.79—50 ft. $2.79
36 exp. roll, 80c—3 for $2.00 100' ft., $4.79—200 ft., $7.79

35mm IR TRIAL PACKAGE 3, 20 exp. IR films, IR Filter (specify Ser. V or VI), 8 IR bulbs, brochure "ABC of IR Photography" all for ..... **$4.89** *ppd.*

Black and white FINE GRAIN 35mm SERVICES

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. Each negative individually exposed on the proper contrast paper.

PRICES INCLUDE POSTAGE

"SUPERB" Ultra Fine Grain Processing and 3¼" x 4½" velvet enlargements. **$1.33**

20 exp. roll ..... 36 EXP. ROLL $2.00 65 EXP. ROLL $4.15

"EXCELSIOR" Ultra Fine Grain, Processing and 3¼x4½ glossy enlargements. **$1.15**

20 exposure roll ..... 36 EXP. ROLL $1.83 65 EXP. ROLL $3.40

The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.

NEW CUSTOMERS ONLY: Send 25c for 20 exp. 35mm Kodak Film and ask for free mailer, price list on B&W, color services.

"MASKOSPOT" The most highly-perfected 35mm service. Ultra Fine Grain Processing and enlargements on an imported velvet or singleweight glossy (please specify which) paper.

	36 EXP. ROLL	20 EXP. ROLL
3¼ x 4½	$2.88	$1.68
3½ x 5	3.12	2.08
4 x 6	3.66	2.35

"PROJECTION POSITIVES" Ultra Fine Grain Processing and b&w transparencies for viewing or projection without affecting your negatives. Each negative is individually exposed on f.g. safety film.

20 exposure roll **$1.05**

36 EXP. ROLL $1.58 65 EXP. ROLL $2.81

Spiratone auxiliary TELEPHOTO and WIDEANGLE lenses

HUNDREDS OF THOUSANDS OF SATISFIED USERS

FOR COLOR FOR B&W

Rollei GRAFLEX

EXCLUSIVE FEATURES:

Hard S-coating—superb color correction — same exposure and lens opening as usual—no installation — filterholders included — each lens in an elegant leather case, set in double case — easy-to-follow instructions — interchangeable adapters for use of most models on many different cameras — low prices that save, you up to 50%.

for virtually all 35mm and 2¼ x 2¼ and Polaroid cameras

CONTAFLEX argus EDIXA

A Spiratone TELEPHOTO brings distant objects closer, helps fill entire negative or slide with important subject matter, crops out unwanted background, improves perspective in portraits.

Accessory Clip easily glued to most cameras 75c

Accessory Clip for Argus C3, easily installed 1.00

UNIVERSAL AND CLOSEUP (+1, +2, +3) FINDER, the most versatile finder ever made, matched to your normal 50mm or 44mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10", for use with +1, +2, +3 closeup Lenses, and from three feet to infinity. **$9.95**

A Spiratone WIDEANGLE adds coverage in cramped places, gets that extra area into the picture; wonderful for wide-screen landscape scenes; increases depth-of-field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

BOLSEY Signet

Each finder, telephoto or wide-angle $3.95

(both for $7.49)

SET of BOTH LENSES in double leather case **$29.95** *Shipping Charge 60c*

EACH LENS in leather case **$16.95** *Shpg. Chg. 25c*

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens; for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. **PER 3 PER 4**

Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 10c.*

SER. V —$3.60—$4.70
SER. VI —$4.35—$5.65
SER. VII—$6.00—$7.80

Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

SAVE 50% AND MORE! POLARIZING SCREENS AND FILTERS

The most useful lens accessory made; equally suited for ALL color and b&w films.
Eliminates reflections in scenery, water, show-windows, increases contrast between cloud and sky, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or closeup lens, handle for convenient adjustment of maximum polarizing effect. *Sh. Ch. 10c.*

w/o Pola Screen — w/Pola Screen

	Polaris. Filter	Polaris. Screen	Screen with Viewer
Ser. IV	1.49	3.75	—
Ser. V	1.49	3.75	5.49
Ser. VI	1.99	4.75	6.99
Ser. VII	2.79	5.75	7.99

SALE IN OPTICAL GLASS FILTERS

Filters are the tools of the photographer—yet, fine filters, made by the best known manufacturers in the country, need not be costly. Each filter is ring-mounted, and engraved as to type.

Ser. IV	$1.15
V	1.39
VI	1.59
VII	2.98

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V, or Leather Filterbank with 6 or more Ser. VI deluxe filters (incl. polarizing) and closeup lenses. Cases cost regularly $3.50 (Ser. VII), $1.25 (Ser. V).

"About Filters, Closeup and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of $3.00 or more.

FOR B&W Lt. and med. yellow, green, orange, haze, red and infra-red.
FOR ANSCOCOLOR, ANSCOCHROME 10, 11, 12, UV 15, 16, 17.
GENERAL Neutral Density 2X, 4X, 8X, 10X.
FOR KODACHROME & EKTACHROME Haze, Skylight, 2A, 2B, 85B, Type A, Blue 80, 82A, 1D, 2D, 81, 81A, B, C, D, EF, 80B.
CLOSEUP +1, +2, +3.
FOR THE NEW EKTACHROME 85C, 82A, 82B, 82C.
LENS SHADES Ser. V $1.25, Ser. VI $1.50, Ser. VII $3.00.

Shipping Charges 1 to 5 filters 10c, 6 or more 30c.

A MUST FOR PORTRAITS & LANDSCAPES! DUTO-type DIFFUSERS for all cameras

Now available in standard series sizes, to fit all filter holders! Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their salon shots. **Ser. IV $1.54; Ser. V $1.94; Ser. VI $2.24; Ser. VII $3.34**

NEW MANSFIELD 2x2 and 2¼x2¼ SLIDEBINDER

$2.59 For the cleanest, the most efficient way for binding slides between cover glasses (2 x 2 or 2¼ x 2¼), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. *Shpg. Wt. 2 lbs.*

2 x 2 GLASS SLIDEBINDERS

- **Comparable to 6c slidebinders.**
- **One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass!**

The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? **200 for $5.75.** *Shipping Weight 5 lbs.*

2½¢ ea. in Quantities.

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid **$1.25**

200 singleframe (Mercury) Masks $1.75 | Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies **50 for 55c.** *Sh. Wt. per 100, 1 lb.*

800 for $20.95
2400 for $60.00

SAVE UP TO 50% ON 2 x 2 METAL SLIDEBINDERS

The ultimate in simplicity! Aluminum glass binders may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 20, $1.60 ppd.; 100 for $6.50; 600 for $33.50; 1800 for $80.00; 3000 for $120.00. *Ship. Wts. 4, 21¼, 60, 100 lbs.*

as low as 4¢ ea.

2x2" CARDBOARD MOUNTS

Sturdy cardboard mounts, ready to use without special equipment, for standard size (Lecia, Argus) 35mm transparencies. Fit all projectors and slidechangers. *Sh. Wt. 3, 6 lbs.*
Trial Package of 100 $1.50 ppd.; 500 for $6.29; 1,000 for $10..

1¢ EA in lots of 1M

TESTED 35mm RELIABLE

FREE 36 EXP. MICROFILM, the film with the finest resolution that is so wonderful for copying, all work requiring the ultimate in detail! With your order for 100 ft. of bulkfilm or $5.50 worth of cartridges (20 or 36 exp.).

FRESH SAFETY KODAK B&W FILM

All four popular speeds, Panatomic X (Background X), Plus X, Super XX and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

27½ ft. $1.39 — 50 ft. $2.29 — 100 ft. $3.98

Shipping charges 10c, 30c, 30c

COMBINATION SPECIAL
Daylight loader with 5 cartridges and 100 ft. of black & white film, a $9.99 value **$7.99**
Shpg. Wt. 4 lbs.

BLACK & WHITE RELOADS in metal cartridges may be assorted

20 EXP.	36 EXP.
40c ea. 6 for $2.00	**60c** ea. 4 for $2.00

Shpg. Chgs. 1 or 2 5c; 3 to 6 20c; 7 to 12 25c.

ALL YEAR B&W ASSORT.
Daylight loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X, Super XX and Tri-X **$10.49**

35mm DAYLIGHT LOADER

$4.95 INCLUDING 5 CARTRIDGES IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. **Loader alone with 5 cartridges, $5.95.** *Sh. Wt. 4 lbs.*

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $10.95 or add $5.00 to comb. offers.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

ANSCOCHROME INCLUDING PROC FOR ASA 128

35MM REL. 20 EXP. $2.59 ea. 3 for $7.50
120 OR 620 $2.39 ea. 3 for $6.50

Spiratone is proud to be first to offer the new Anscochrome with the revolutionary speed-increasing processing described in the June '55 issue of "Photography," enabling you, for the first time, to take fast action shots, shoot in poor light, as you would with a fast B&W film!

Save on fresh 35MM ADOX FILM IN CARTRIDGES AND BULK

Your choice of KB14, KB17, KB21 *Shipping Charge 10c.*

20 exposure reload 65c	3 or more (may be assorted) 55c each
36 exposure reload 95c	3 or more (may be assorted) 85c each

50 ft. $4.25, 100 ft. $7.89 — *Shpg. Chgs. 25c per 50 ft.*

SAVE UP TO 50% ON Remote Control Unit For Airequipt

Now you can operate your Automatic Slide-changer (Airequipt, Argus, Brumberger) at distances up to 15 ft. — a feature you'd have paid $50.00 more for in other projectors!

WAS $29.95 **$14.95** when bought with 12 or more magazines

36 slide MAGAZINES with storage box and cover.
2 for $3.18 12 for $18.95 *Sh. Wts. 2 & 6 lbs.*

12 magazines and Remote Control ..... **$33.90** **Remote Control (when bought alone)** ..... **$19.95** *Sh. Wt. 3 lbs.*

SLIDE TRAYS for REVERE 553, 555, 888

Sturdy trays, hold 36 cardboard and glass slides, interfaced, with index, in cardboard filing box.

2 for $1.69 **12 in carrying case $8.95**
Shpg. Wts. 2 lbs. and 6 lbs.

REVERE 888 SPECIAL: Remote Control 15 ft. Release plus 12 slide trays in Carry Case **$12.49**

SLIDE TRAYS for TDC, VIEWLEX

LOWEST PRICES EVER! 30¢ ea. in lots of 12

Changematic and Projectomatic Extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index

4 for	12 for	48 for	120 for
$1.95	$4.98	$17.95	$36.00

Shpg. Wts. 3, 7, 22, 50 lbs.
12 Trays in Carrying Case (III.) $5.99; in metal deluxe case $8.89

FILTER FOR HI-SPEED COLOR

The CC M10 filter is especially suited for use with Anscochrome exposed at high speeds—ASA 64 or 128. Fits standard filterholders—comes with complete instructions. *Shpg. Chge. 10c*

Ser. V 1.39
Ser. VI 1.59
Ser. VII 2.98

HI-SPEED COLOR PROCESSING SERVICES Ektachrome ASA 64—Anscochrome ASA 64 and 128— 120, 620 or 35mm, 20 exposures, per roll (Mounting 25c extra on 35mm) **$1.25**

35MM ANSCOCHROME ASA 32—DAYLIGHT

20 exp. reloads, in metal cartridges, ea. **$1.50**
3 for $4.19; 7 for $9.50.
Ship. Charges 5c, 10c, 25c.
TRIAL SET: 20 exp. Anscochrome reload, chemicals for processing, 20 mounts, all for **$2.62** *Sh.Ch.25c*

NEW: Anscochrome flash type, same low prices.

OFFER 'A' 28 ft. roll, in Easy loader, makes 8 — 20 exposure rolls, incl. proc. bv us. ...**$14.95**
Shipping Charge 30c.
OFFER 'B' 28 ft. roll, in Easy loader, 8 cartridges, Qt. size Developing Kit, 100 glassbinders. *Shpg. Wt. 6 lbs.* **$14.95**

CLOSEUPS ARE SIMPLE

and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

GOOSENECK LIGHT ATTACHMENT $5.95

With C clamps, fits copy-stand or enlarger pole. 2 bullet reflectors, $1.69 addl. *Sh. Wt. 4 lbs.*

FREE with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY—contains all needed tables, too.

DELUXE COPYING STAND

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5" yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals, 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.*

$12.95

PRO. COPY OUTFIT Stand, light att. w. reflectors, Proxiscope Sr., all as illustrated **$24.99.**

EXTREME CLOSEUP LENSES

can be used with any camera—with the greatest of ease and with no extra accessories. You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5½" with a Plus 6, 3½" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard: a Plus 10 lens is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment. **All exc. Plus 10, mounted in metal rings.**

	Ser. V	Ser. VI	Ser. VII
Plus 4	1.75	2.00	3.25
Plus 5	1.95	2.30	3.75
Plus 6	2.25	2.75	4.25
Plus 10	2.65	3.25	5.25
Dbl. Ret. Ring	.85	.95	1.50

CLOSEUP (Portrait) LENSES

bring within every photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting: Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking. All Closeup Lenses are mounted in metal rings. Deluxe lenses, made by nationally famous manufacturer, have diopter power engraved on rings.

	Reg.	Deluxe
Ser. IV	.....	1.15
Ser. V	1.00	1.39
Ser. VI	1.25	1.59
Ser. VII	2.00	2.98

Plus 1 focuses from 38" to 20", Plus 2 from 20" to 13", Plus 3 from 13" to 10"—for versatility, you will want set of all three Closeup Lenses. *Shpg. Chgs. 1-3—10c.*

6-PC. EXTENSION TUBE SET

for Kine Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Shipping Charge 35c.*
6 pc. set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete set $11.50.

$7.95

4-PC. EXTENSION TUBE SET

for Praktica, Praktiflex FX, Contax, S, D, DA, Pentacon **$6.95**

This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ¾" can be made to fill the entire 35mm negative or transparency! *Shipping Charge 35c.*
4 pc. set, but with one FOCUSING TUBE, alone a $10.00 value, increasing maximum extension to 100mm. **$9.95**

PROXISCOPE SR.

WITH ELEVATING ACTION **$4.95**

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera.

- **A deluxe version of the most useful camera accessory for every practical photographer.**
- **Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.**

Shpg. Chg. 35c

FOLDING BELLOWSCOPE

$14.95 **Available for Leica, Canon, Kine Exakta, Exa, Praktica, Praktiflex FX, Contax S, D, DA, II (a), III (a), Pentacon, Nikon**

The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy accurate frame assures proper alignment. An extension range up to 5" is provided, with magnification factors engraved on the track. *Shpg. Chge. 45c.*

FREE with FOLDING BELLOWSCOPE: PROXISCOPE JR. a $4.00 value.

GROUNDGLASS FOCUSER

for virtually ALL 35mm Cameras

Here is one of the most useful accessories ever made for owners of Argus, Contax; Canon, Vitessa, Contessa, Edixa, Retina, Signet—just about all 35mm cameras with removable backs! Focuser fits snugly into film plane, instantly showing exact, parallax-free image you will record on film! Wonderful for checking rangefinder and viewfinder accuracy, determining composition and depth of field, focusing and composing for closeups! Precision-made with ballbearing fittings, the Focuser. is instantly removable, too!

$4.95 PPD.

COMBI: OFFER for ARGUS C3 only Focuser and 3 ext. tubes **7.95**

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges. When ordering accessories, be sure to name your camera, lens, shutter!

SPIRATONE INC.

49 WEST 27th ST., NEW YORK 1, N. Y.
SEND MAIL ORDERS TO:
135-06 NORTHERN BLVD., DEPT. M6 FLUSHING 54, N. Y.

SAVE MONEY

BUY EVERYTHING DIRECT from

CAMERA IMPORT CORPORATION

Write to us for lowest quotation on any equipment and supplies

WORLD'S FINEST CAMERAS

Alpa 7 with 50mm f3.5	309.00
Alpa 7 with 50mm f1.9	399.00
Bauer 8mm Movie Camera	54.00
Bessa	44.75
Bolsey	39.95
Canon	130.00
ConSol Camera Body	105.00
ConSol, 58mm f2 Zeiss Biotar P. S.	129.50
Contaflex	126.00
Contax IIA	199.00
Contax IIIA	237.00
Contax D Body	84.50
Contax D, 58mm f2 Zeiss Biotar P. S.	122.00
Edixa	37.95
Edixa Stereo	47.50
Eumig 8mm Movie Camera	99.50
Exa Camera Body	29.95
Exakta Camera Body	115.00
Exakta VX with 50mm f2.8	144.50
Exakta XV, 50mm f1.9 Auto. Xenon	269.50
Hasselblad	299.50
Konica	64.50
Leica IIIF	180.00
Leica M-3	288.00
Memar	29.95
Minolta	37.50
Nikon	139.50
Pentacon Camera Body	89.50
Perkeo	29.95
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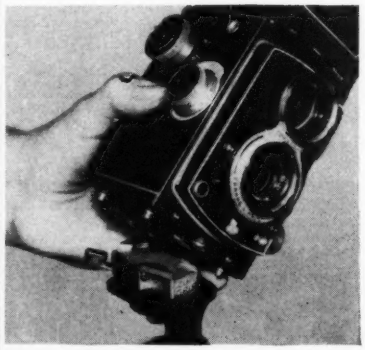
QUICK RELEASE UNITS END TRIPOD TANGLE

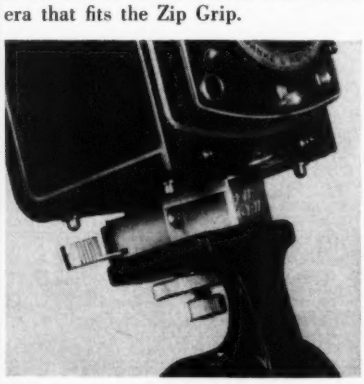
It could happen to you. There you are, camera mounted solidly on a tripod—and about two hundred yards from where you should be to get the picture. So you pick up camera and tripod and start running. Ever try running that way? Not much fun.

You may never have to run several hundred yards with a tripod and camera, but we'll bet there are times when you wish you could mount or unmount your camera quickly. Well, at least three fast release units on the market could fill the bill for you.



Disc on bottom of Rolleis fits into Zip Grip. Lever clamps or releases camera with a short, quick throw.

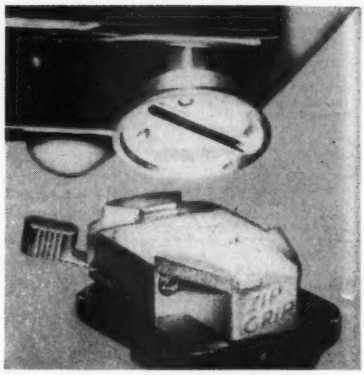
One of the latest is the Zip Grip, distributed by Burleigh Brooks at a list price of $4.95. All Rolleiflexes and Rolleicords made after 1949 have an undercut rim on the bottom of the camera that fits the Zip Grip.



This is the way camera looks when clamped into place on Zip Grip.

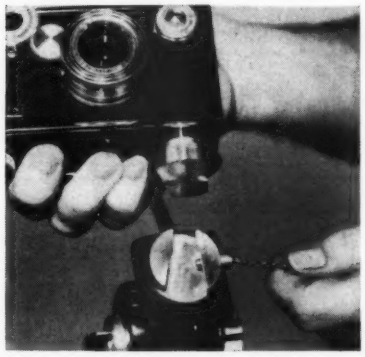
The Zip Grip is screwed to the camera platform of your tripod. The camera is slipped into the Zip Grip, a small lever is thrown and the camera is gripped securely. An adapter comes with the Zip Grip for cameras other than the Rolleis.

Another quick release mechanism is the Johnson Cam Lok. It consists of two



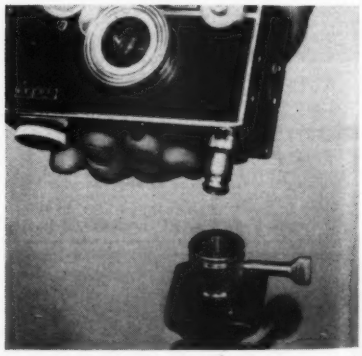
Adapter makes it possible to use a variety of cameras with Zip Grip.

sections machined to dovetail snugly. One section goes on the camera and the other on the tripod. A pull on a chain draws back a spring activated locking device that releases the camera. Distributed by the General Photo Supply Co., the Cam Lok lists for $2.98.



Sections of Johnson Cam Lok dovetail into each other and are released by pulling chain on spring activated lock.

A third release system is the Clamp Fast, manufactured by Hartman Engineering, Inc. A piston-like unit is screwed to the camera and fits into a hollow cylinder attached to the tripod. A screw engages a groove cut into the piston, holding the camera to the tripod. The Clamp Fast lists for $3.00.—M.A.M.



Clamp Fast consists of piston attached to camera and then fitted into cylinder.

ELECTRONIC FLASH

(*Continued from page* 79)

same A.C. power pack is ingeniously adapted to charge the storage battery by replacing the vibrator with an accessory rectifier. At the same time the charging circuit forms the capacitor.

The flashhead, pack housing, and the reflector are made of Polyamid, the chemical base of Nylon. It is almost unbreakable and is an excellent insulator. The reflector is unusual in that it will bend under force, being flexible, yet returns to its original shape.

The reflector is also unique in that it offers a choice of two angles of coverage, 50° and 70°. The flash tube is mounted eccentrically in its socket. The reflector is turned so that the tube is closer to the reflector for the narrower angle and further for the wider angle. This feature will be appreciated by users of the 35mm wide angle lens on miniature cameras as it provides satisfactory coverage for such a lens.

The Standard has a storage capacity of 60 watt-seconds. When used with the reflector in normal angle position, our tests show a guide number for Kodachrome of about 28 and for Tri-X about 220. The lamp housing also has an open flash button for triggering the flash lamp without a shutter cord. There is also a ready light.

Although of excellent quality throughout, the Standard shows the effect of economy engineering in several details. The method of charging the storage battery is rather clumsy. There is no provision for a second lamp since the lamp cable is permanently attached to the power pack. The recycling time is about 20 seconds for the dry cells and about 12 seconds on A.C. and the storage battery. Price of the unit $55.50.

Braun Hobby Automatic

This elegant version of the Braun Standard has all the good features of the smaller unit plus outstanding additions.

The energy storage is about 100 watt seconds, providing almost double the light output of the Standard. The cord from the power pack to the flash head is of the convenient "coiled cord" type. This is a real convenience as it never gets in the way, yet stretches to 4 ft.

For portable use, a two cell lead storage battery is supplied. The condition of charge of the battery is easily determined as the hydrometer balls which indicate the charge condition are visible without opening the case.

Three push buttons are provided to control any method of operation without the need of opening the unit or fussing with accessories. These buttons control the choice of A.C. or storage battery operation. A third button offers full or half power operation, very useful when working close to the subject.

The guide number for Kodachrome should be about 40; Tri-X about 300.

There is provision for the use of an extension lamp in parallel with the plug used for the flash lamp. The lamp head also contains a switch for turning on the vibrator. This convenience makes it easy to operate the vibrator circuit so that the user is more inclined to use it only during actual periods of need. The list price of the unit, without cord, is $106; with cord, $109.75.

Mighty Light Electronic Flash

The Mighty Light shows how compact an electronic flash unit can be made. The entire works with the exception of the battery occupy no more space than an ordinary flashgun using two "D" cells. Since only the power supply is separate from the capacitor-lamp housing, versatility is obtained by providing different types of power supplies as accessories.

The A.C. pack is small and operates with a recycling time of only a few seconds. It is one of the few A.C. operated units available with the Underwriters Labs (UL) approval seal.

High voltage battery operation is provided by the battery pack. This uses two small 240 volt batteries for a 480 volt source.

The flashlight pack offers the economy of four "D" cell operation. The same pack is easily changed to storage battery operation by replacing the dry cells with four nickel-cadmium cells made by the Gould Company. These cells are the same size as the "D" dry cells but are rechargeable. Their nominal capacity, for electronic flash work, is 2.5 ampere-hours, which is about the same as the lead storage batteries used in other units. These Gould cells have a life expectancy of about 250 cycles. This span is considerably less than that of conventional nickel-cadmium storage batteries, but ease of installation of the "D" type is of course a factor. Also its lower initial cost. A very small charger operating from the house current is available to recharge the batteries (takes about 8 hours). Our charger got rather hot in use, but this is normal according to the manufacturer.

The charger has an indicator lamp which glows when the charger is working. This is of course a convenience. The use of coiled cords for all connections coupled with the trim plastic cases make the Mighty Light easy to use.

Small as the reflector is, it produces no hot spots. Tests show the guide number to be about 25 for Kodachrome and about 200 for Tri-X.

The Mighty Light De Luxe is the same equipment built around a flashgun with a longer handle containing a double capacitor. The light output is twice that of the Mighty Light. Price of the Mighty Light is $44.95; De Luxe, $59.95.

Ascorlight 200 Series

The Ascorlight 200 series brings to portable electronic flash the fine engineering design characteristic of the large studio installations made by American Speedlight Company. The units are strictly functional—there is not a wasted cubic inch. They are not glamorous but they really deliver light. A great variety of accessories provide versatility.

The basic unit contains all the parts of the electronic flash except the power supply. The Dry Battery Pack uses the 510 volt battery for short cycling time. Well over a thousand flashes may be obtained from this battery. An A.C. Pack converts the unit for house current.

The Storage Battery Pack is one of the best we have seen. It uses the nickel-cadmium storage battery that has extraordinary life. This battery has an expectancy of about 15 years. It should be good for more than 3000 cycles. Translated into practical terms this means that you could use it every night for at least 100 flashes, recharge it overnight, and get 10 to 15 years service out of it.

The battery pack is well designed. The built-in charger is permanently connected to the battery. To charge, it is only necessary to insert the power cord plug into the house outlet and turn the control switch to "charge."

The trigger circuit of the Ascorlight is built around a tiny relay tube that sends only minute currents through the shutter contacts. The possibility of wear on the shutter contacts is removed by this circuit. In addition this relay circuit makes possible photo cell triggering of unusual sensitivity. For slave operation by photo cell, reliability is assured over greater distances.

The incorporation of a ready light into the lamphead, the use of coiled cords, and tilt adjustment of the reflector on the bracket for bounce light are additional features.

If two units are plugged together, both lamps will operate from one shutter cord. This system doubles the light on the subject as each lamp has its own capacitor.

A guide number of 35 for Kodachrome and 220 for Tri-X produce good results in average surroundings.

List prices for the Ascorlight 200 series: BA-201, $89.50 exclusive of dry batteries; BA-202 (A.C. Pack), $109.50; BA-203, $120 less dry batteries; BA-204, $127.50 less battery and $149.50 with.—CHARLES HELLMAN

Photo by Mrs. Philip B. Culotta Jr., New Orleans, La. Enlarged on Federal Store-Away Junior Enlarger . . . same type as shown below.

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NEW 70-DR

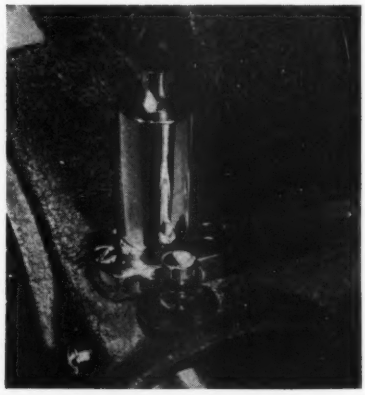
(*Continued from page* 91)

One of the outstanding features of the 70-DR is the intermeshed gear arrangement between lens turret and viewfinder turret. Turning one turret automatically turns the other. If you mount the lenses and viewfinder elements in correct relation to each other, you can't shoot with a one-inch lens while framing with a 15mm viewfinder. That was always a possibility with the earlier 70 models. In addition, the camera will not operate if a lens is not in proper shooting position.

The positive-type viewfinder can be adjusted for parallax from three feet to infinity. It also can be adjusted to suit the individual eye, compensating for variations from normal eyesight.

The 70-DR is powered by a permanently lubricated spring motor that provides a continuous film run of 22 feet. The ratchet winding key works in much the same manner as your watch. An automatic run-down stop prevents the motor from running past the point where it would begin to slow down, resulting in overexposure.

Seven operating speeds are provided by a dial mounted on the right side of the camera—8, 12, 16, 24, 32, 48 and 64 frames per second. Speeds are governor-controlled, thus assuring consistency throughout the 22 foot run.



Single frame device for the 70-DR mounted over regular shutter button.

The basic camera does not have single frame action. However, by jabbing at the release button with the eraser end of a pencil we had no difficulty in punching off one frame at a time during an animation test.

We liked the location of the shutter release, in front of, and on top of the camera. It's easy to get at and doesn't present problems when you're trying to get a rock steady grip on the camera. Important, too, is that the amount of

pressure you exert on the shutter release button does not have any effect on frames per second accuracy. Press too lightly and the camera will stop operating—instead of sputtering. The frames per second dial may be adjusted while the camera is running.

The 70-DR also has a critical focuser for through-the-lens focusing. The lens employed to shoot a particular scene is swung out of shooting position and set in front of the critical focuser. You then focus on the scene by looking through the eyepiece and rotating the scale on the lens until the scene is sharp.

Although we like the idea of being able to focus directly through the lens on the 70-DR, by way of the critical focuser, we have certain reservations. For one thing, the eyepiece of the critical focuser is a bit small. While it magnifies the image about 10 diameters, it doesn't show the entire image as seen through the regular viewfinder. In addition, the critical focuser is nearly impossible to use unless the camera is mounted on a tripod because of its location on the right side of the camera.

You must step away from shooting position when using the critical focuser. Still, if used properly, it means critically sharp focusing with any lens.

The gear-driven footage indicator is located near the top of the camera. It must be adjusted each time you load the camera. We found it quite accurate, but occasionally forgot to set it after loading.

Loading the 70-DR is easy because of its retractable film gate. Two rotating lock knobs open the side door of the camera. The film gate arm is pulled back and the film threaded through the sprockets, gate, and to the takeup reel.

That's the basic camera. Now what about the accessories that go into making the 70-DR system?

There are two types of hand cranks available for the camera. One, the smaller of the two, is inserted into a socket near the bottom of the camera, as shown in the picture on *page 90*. This crank can be used for backwinding short lengths of film, about one foot. It is equipped with a dial calibrated from one to 20 frames. If you desire to backwind greater lengths of film, upper and lower rewind arms must be mounted on the camera. These rewind knobs are connected to the film spools and take up slack film. With a little practice the crank can also be used to film really long scenes by forward winding. The governor system on the camera helps to maintain frames per second accuracy.

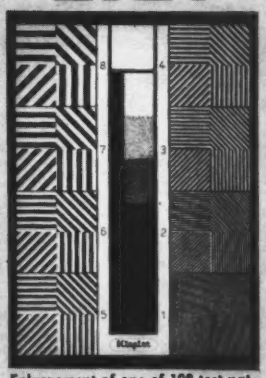
The second and larger crank is used in place of the regular winding key. The regular key is removed easily and the larger crank put in its place. It offers

(*Continued on page* 104)

TEST PLATES DON'T LIE!

The only way to find out if a lens is good is to test it. You can't argue with a test plate. It doesn't hide a thing. You can learn everything you want to know about the lens' quality from the test patterns.

Because tests are such indisputable proof of quality, many photographers make them *after* they buy a lens. Kilfitt, however, wants you to have that proof *before* you buy so you're sure you're getting the finest lens made. Therefore, Kilfitt now includes a factory test plate with each long focal length lens showing that it has passed the most critical visual and photographic tests made by any manufacturer!



Enlargement of one of 198 test patterns on factory test plate accompanying each long focal length Kilfitt lens.

This test plate shows you everything you want to know about your lens, including resolution. A glass plate is used because glass is the only emulsion base that lies perfectly flat. The lens serial number is photographed on the test plate with the test patterns for unmistakable identification. An 8x magnifying glass is supplied free so you can inspect the plate.

This is only one of the many checks and tests to which every Kilfitt lens is subjected during and after its manufacture to assure you of finest optical and mechanical quality. This devotion to **highest standards** shows up in the performance of Kilfitt lenses even under the most difficult conditions.

The pinpoint sharpness and brilliant contrast of pictures taken with Kilfitt lenses are legendary. They are the prized equipment of still and motion picture photographers everywhere for portraiture, close-up, sports, industrial, tele and general photography.

Kilfitt Basic Kilar Lenses

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NEW 70-DR

(*Continued from page* 103)

increased leverage for really quick spring winds. On a solid tripod, this crank can be used to wind the motor with a full counter-clockwise action.

Have you ever been frustrated by film running out at a crucial moment? One 70-DR accessory is the 400-foot magazine that can be fitted to the exterior of the camera. A door must be cut in the camera so that film can be fed to the film gate. When magazines are not being used a cover is fitted over the camera film opening.

Electric motor

One of the advantages of the external magazine is that you can switch from one film to another, without having to shoot or waste the remainder of the film.

Using a 400-foot magazine makes an electric motor a practical necessity. The spring motor is not designed to handle the magazines. There are two motors available. The universal motor shown on *page 91* can be used at any speed from 8 to 64 frames per second, using the regular frames per second dial. The synchronous motor operates at only 24 frames per second. Brackets to hold the motors must be installed on the 70-DR. Power line voltage must conform with the specifications on the motor.

Probably one of the most important of the 70-DR accessories is the sports finder. We showed it to a photographer and his wish was that some manufacturer develop one for still cameras.

Here's a sports finder that you can look into with both eyes and that is etched for 1, 2, 3, and 4-inch lenses. It comes equipped with its own door that replaces the regular cover on the 70-DR.

In testing the 70-DR we subjected the camera and its accessories to everything from babies to sports, and from animation to available light. It stood up well under every filming task we tried.

One of the severest tests came under truly rough winter conditions. We took the camera along on a trip to the deep snow country of Vermont where 23° degree below zero weather is bound to freeze up any machine. The camera worked like a charm.

In fact, we even tried shooting hand held under available light conditions with the sports finder on the camera. People hardly noticed us at all. The camera's bulky appearance is deceiving —it's not as big or noticeable as it first appears.—THE END

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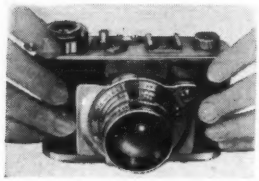

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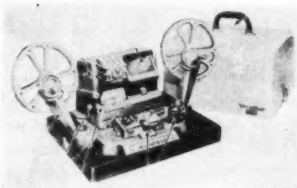

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Westar 100mm Exakta F4.5	49.50	9.95
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Praktiflex F3.5 Tessar LN	99.50	47.50
Praktiflex F2 Biotar Pre	199.50	89.50
Rectaflex F2 Xenar	329.50	189.50
Colinar 135mm Leica	79.50	41.97
Kodak Ektanon F2.8	59.95	38.75
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Lithegon 35mm Praktica	49.50	33.97
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Dejur Reflex F3.5 New	99.50	55.00
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Futura S, No Rapid Wind, New (discont mdl) w/F1.5 FRILON (same as above)	227.50	119.50
DIAX 11a f2 Xenar, New	149.50	99.50
DIAX 11a f2.8, New	119.50	81.50
DIAX 11a f3.5, New	99.50	67.50
WELTINI w/F3.5 ELMAR RF, used	189.50	
Certo Dollina, old mdl F2.8 tessar	119.50	39.50
Contaflex F1.5 Sonnar (old mdl, with interchangeability)	575.00	125.00
Rolleiflex F3.5 Tessar, old mdl	249.50	79.50
REFLECTA f3.5 Merita Reflex, New	51.00	21.52
Rolleicord F3.8 Triplan, old mdl		29.99
Iloca 35 RF F3.5, New	89.50	49.50
Edinex 111 F2.9 Schneider RF	69.50	39.95
Robot 3.5 Tessar	175.50	39.95
Praktica F2 Biotar, New	199.50	99.50
Cannon 1VS f2 Taylor Hob, New	299.50	139.34
Kodak SIGNET F3.5 Ektar, like new	81.50	55.07
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Leica 3c F2 Taylor Hob Cooke	199.00	99.00
Exa F3.5, New Tessar	99.50	68.50
Ciro 35, new, RF ctd.	69.50	39.95
Flexarette 1956 mdl, latest, w/case	115.50	48.00
Voigtlander Vitessa F3.5 LN	99.50	69.50
Minolta Autocord, clean	99.50	59.95
Ricoh 35, case/flash	59.95	40.92
PRIMAR REFLEX II/3.5 tes new	295.00	139.50
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Cine Kodak 16mm F1.9 100' LN	199.50	79.00
Revere 45 F1.9 LN 8mm	169.50	114.50
Revere 80 f2.5 LN 8mm	97.50	59.50
Revere 89 turret F1.9 LN 8mm	147.50	92.50
Keystone Capri F2.5 LN	49.95	32.00
Bolex C8 F1.9 Lytar, used	129.50	69.45
Kodak 8mm mag F1.9 w/case LN	186.50	79.50
Bolex Stereo Onlit 16mm	322.00	179.50
Bolex H8 w/3 lenses LN	395.00	235.00
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Keystone K100M w/case LN	169.50	105.00
Revere 90 LN	169.50	87.50
Revere 85 LN	124.50	69.95
Bolex Projector M8, clean	169.50	99.50
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Keystone K70c, clean	79.50	39.95
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13mm f1.5 Wide Angle 16mm	80.95	64.13
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1½ F1.9 tele FM 8mm	57.50	17.95
1½ F2.5 Revere tele FM 8mm	59.50	19.95

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AIREQUIPT MAGS for Argus as well	**2.25**	**1.48**
Trays for Viewflex Changer	1.50	.42
Trays for Revere Automatic Proj.	1.45	.97
Trays for TDC Economy	1.00	.49
Case (holds 30 Airequipt mags) value	15.95	6.95
Case (holds 12 Airequipt mags)	9.50	3.95
Case (holds 12 Revere mags)	11.95	5.49
Case (holds 24 TDC trays) value	15.95	7.95
Case (holds 30—6" LaBelle trays)	15.95	7.95
Case (holds 15 TDC trays)	11.95	5.49
Case (holds 15 Viewflex trays)	11.95	5.49

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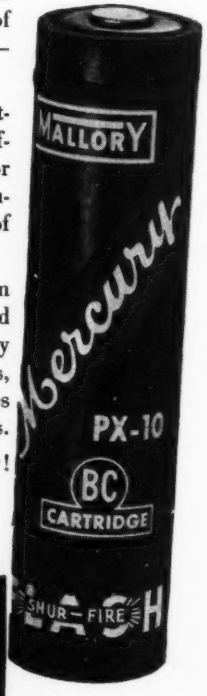

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MALLORY

P. R. MALLORY & CO., Inc., BATTERY DIV., NORTH TARRYTOWN, N.Y.

ILFORD HPS

(*Continued from page* 55)

you are careful you can get excellent negatives with your meter set to about 3X these exposure indexes. That is—1200 for daylight, 900 for tungsten. However, you must do two things: base your exposure on careful meter reading of those shadow areas in the subject which contain important detail; use the developers and developing times given in this article, or similar, powerful semi-fine grain developers.

It appears that for this speed advantage you need to pay a price. Compared to Tri-X, the HPS seemed to produce unduly dense highlights (worst when developed in D-76, better with Microphen and X-500). After looking at lots of 11 x 14 glossies, printed straight without dodging or burning in, we got a distinct sensation of better picture quality and less apparent graininess in the Tri-X prints. That's our story; now we'll wait for the dissenting opinions to start coming in.—JOHN WOLBARST

BOUNCE FLASH

(*Continued from page* 76)

simple metal bracket that adapts to your camera and flashgun. If your camera has an accessory shoe, make the bracket in the following way. Use a strip of Duralumin about 5-6 inches long. With a hacksaw rough out a foot on one end of the piece of metal, then bend it ninety degrees. By using a file, you can shape the foot to fit the accessory shoe. Finally, if your flashgun has a tripod socket, simply drill a hole near the other end of the bracket. The flashgun may then be attached to the bracket by screwing a tripod screw through the hole into the flash unit. You may need a couple of washers to insure a snug fit.

If your flash unit has a foot-type attachment, you won't need to drill a hole. Instead, cut a slot for the flashgun foot on the end of the bracket. This will permit horizontal bounce flash pictures. For vertical pictures, you must cut another slot—on the side of the bracket. For illustrated instructions and for details on making brackets for cameras that do not have accessory shoes, see *Bracket for Bounce Flash*, MODERN PHOTOGRAPHY, March, 1956.

Since nearly all in-the-living-room flash shots are made within 4-12 feet, you'll find that with black-and-white you can use just one exposure setting much of the time (see chart). However, you will notice differences in shadow intensity as you move nearer to or further from the subject with your flash-mounted camera. At close range, with

(*Continued on page* 108)

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- Single Handle Locking Control
- Fits all Standard Tripods
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Contaflex II F2.8 Tessar	199.00	133.50

Postage and ins. $1.00

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Latest Model CAMERAS

	List	Used
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Nikon S2 F1.4 Nikkor	345.00	229.50

Postage and ins. $1.00

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Latest Model Lens With Automatic Diaphrams

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VX with F1.9 Xenon	398.70	264.50

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BOUNCE FLASH

(*Continued from page* 106)

flash-on-the-camera, say 3-5 feet, there'll be pronounced shadows in a face under eyes, nose and chin. This is because of the straight up and down path of light. (By functioning as informal reflectors, open magazines or sheets of white paper near the subject may help to lighten the deep facial shadows of close-up shots.) At 6-8 feet, these shadows soften; contrast appears normal. Beyond 10 feet, shadows are difficult to see at all, and after 15 feet, lighting becomes extremely flat.

Here's where remote flash can be very helpful. By means of a clamp (to which you attach your flashgun) and an extension cord you can mount the flashgun on a stepladder, lampstand, or door *(see illustration, page 76)*. With the subject remaining in one spot, the distance between flash and subject will not change. Hold the flashgun reflector up and at various locations and distances to determine the position from which the most pleasing light is thrown on the subject. Now you'll be free to wander about the room, choose almost any camera-to-subject distance, as well as any camera angle, and shoot with complete freedom.

It is more desirable to use the flashgun on the camera when you are moving from subject to subject around a large room. However, if you have a single subject or a group and wish to shoot from various angles without changing the lighting, remote flash on an extension cord, as described, will probably be a better choice.

Remote flash is desirable, too, when you are working with color. You can move the flash to the center of the room, away from colored walls which may otherwise throw color quality off considerably if a bulb is flashed close by.

Choose the right flashbulb

The type of synchronization and the range of shutter speeds on your camera, as well as the type of film being shot, will largely determine the type of bulb to be used.

Due to the difference in color quality of light produced by M-2 bulbs contrasted with the No. 5 or Press 25 bulbs, the M-2's are not as desirable for color film. With flash type color films, use the No. 5 or Press 25 (clear) bulbs; with daylight type color, the No. 5B and Press 25B (blue) bulbs should be used.

The M-2 must be used at slow shutter speeds, 1/30 or less, and with X sync in order to get proper synchronization. At high shutter speeds the M-2 is ineffectual; and with M sync some light is lost even at 1/25 sec.

The No. 5 bulb may be used at shutter speeds up to 1/125 sec. with M sync. or at 1/25-1/30 sec. with X sync. X sync at 1/25-1/30 sec. provides about ½ stop (50 percent) more useful light than well-adjusted M sync at 1/125.

For cameras with focal plane shutters you'll get best results by using them with either No. 5 or M-2 on X sync at slow shutter speeds. The shutter must be opened to full width to admit light, and for most 35mm cameras with focal plane shutters, this would generally be around 1/20 sec. or slower. If faster speeds are desired, use No. 6 or No. 26 FP (focal plane) class bulbs. At a shutter speed of 1/100 sec., the useful light from these will be about the same as from an M-2 bulb at 1/20 on X sync.

Reflectors vary exposure

An M-2 bulb in a polished specially designed M-2 reflector gives about ½ of the useful light of a No. 5 in a satin reflector. The No. 5 in an efficient polished reflector gives 50-100 percent more light than a No. 5 in a satin reflector, depending upon its design.

For color, run a test roll first

The exposure guide given here is pretty accurate for black-and-white work, but still, as we've said, it's just a *guide*. When you expect to use bounce flash with color film, it's advisable to run a test roll first.

Probably the best color film for bounce flash is the new Kodacolor. This has the greatest exposure latitude. When your exposure is correct, any of three lens openings would usually yield excellent prints, all of which look alike. If in doubt with Kodacolor, err on the side of overexposure, not underexposure. Overexposed Kodacolor can be printed much more easily than underexposed.

The opposite is true with transparency type color films, however. Overexposure with them results in complete loss of color, which renders the pictures irreplaceable. But if they're slightly underexposed, they can be salvaged in printing or may be adequate for projection.

Even with transparency types, bounce flash extends the practical exposure latitude of films due to the soft, even illumination produced by this indirect light. If you have a properly exposed transparency, lens openings one f-number smaller or larger would also have produced acceptable slides, although not as readily as Kodacolor in this regard.

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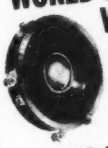
WORLD'S FAMOUS WIDE ANGLE



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10x10	Contact	SWSM	1,3	100	2.00
10x10	Ad Type	LWSM	3,4,5	250	2.50
10x20	Contact	SWSM	1,2,3,4	100	3.20
20x24	Contact	SWSM	1,2,3,4	50	5.25

SWGL Single Weight Glossy
SWSM Single Weight Semi-matte
DWSM Double Weight Semi-matte
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11x14	Halobrome	DWM	1,2,3,4	50	3.50
11x14	Koda-bromide	DWGL	F4	50	3.50
11x14	Brovira	DWGL	1	100	3.95
11x14	Brovira	DWGL	FF1	100	3.95
11x14	Enlarging	DWSM	EE1	50	2.50
11x14	Varigam	SWSM		100	7.25
16x20	Halobrome	SWGL	F2	50	6.25
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(*Continued from page* 27)

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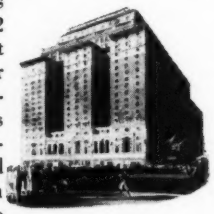
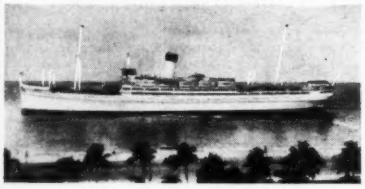


2ND PRIZE



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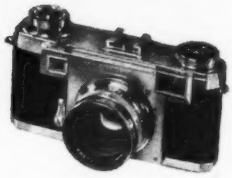

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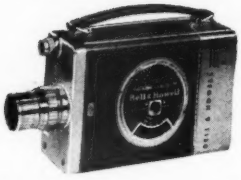

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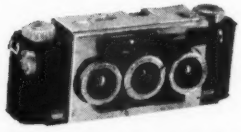

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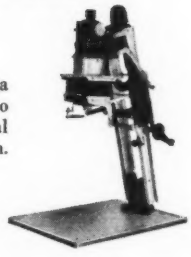

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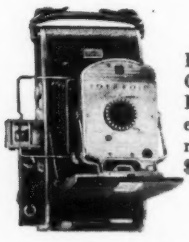

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(*Continued on page* 130)

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35mm f3.2 Serenar	67.50	45.0
35mm f3.5 Nikkor	52.50	40.0
35mm f3.5 Summaron	54.50	40.0
50mm f2 Summitar	59.50	40.0
50mm f3.5 Elmar	32.50	25.0
50mm f2 Summicron	96.50	75.0
85mm f1.9 Serenar	104.00	80.0
85mm f2 Sonnar	78.00	60.0
85mm f2 Nikkor	86.00	70.0
85mm f1.5 Summarex	177.50	140.0
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135mm f3.5 Nikkor	67.00	50.0
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	Price	Used Cash or Trade-In
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Minox IIIS f3.5 outfit	76.50	55.00
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Robot Royal f1.9 Xenon	134.50	110.00
Minolta A f3.5 RF	29.50	20.00
Robot Star f1.9 Xenon	73.00	55.00
Voigt Vito B f3.5	27.50	20.00
Voigt Vitessa L f2	99.50	75.00
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Kodak Stereo f3.5	45.50	30.00
Revere f3.5	71.50	60.00
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Exakta 66 f2.8 Tessar	177.50	150.00
Graflex 22 f3.5	42.50	30.00
Minolta Autocord f3.5	64.00	50.00
PRESS CAMERAS		
23 Ann. Graphic RF f4.5	79.50	55.00
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	Price	Used Cash or Trade-In
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B&H 200T f1.9	155.50	125.00
B&H 70DL f1.9	216.50	175.00
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Bolex H-16 Leader f1.9	147.50	120.00
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Bolex Pan Cinor f2.8 lens	157.00	125.00
Cine Kodak Mag. f1.9	53.50	45.00
Cine Kodak 100 f1.9	167.00	140.00
Cine Kodak Royal f1.9	92.50	70.00
Keystone A-12 f1.9 Tur	95.50	70.00
Keystone A-9 f2.5	56.50	45.00
Keystone A-15 f1.5	126.00	95.00
Keystone Mag f1.9	102.50	80.00
Pathe Super 16 Tur	225.00	180.00
Vistascope outfit	70.50	60.00
Zoomar f2.8	379.00	300.00
16mm PROJECTORS		
Bolex G8-16 750W	219.00	150.00
B&H 273 A 750W	98.50	85.00
B&H 173 750W	159.00	125.00
Keystone A-82 750W	62.50	55.00
Keystone K-161 750W	73.50	60.00

	Price	Used Cash or Trade-In
16mm SOUND PROJECTORS		
B&H 385C 1000W	279.00	215.00
B&H 202C 1000W	389.00	325.00
Kodak Pageant	269.00	190.00
Revere SP16 750W	159.00	135.00
EXPOSURE METERS		
Argus	10.95	7.00
Brockway M2 (Norwood)	15.95	10.00
Brockway M3	10.95	7.00
GE DW68	10.95	8.00
GE PR1	15.50	10.00
Leica	14.95	10.00
Minilux	6.75	4.00
Minox	15.50	8.00
Polaroid	8.50	6.00
Sekonic	3.50	3.00
Weston Dr	10.50	8.00
Weston II Universal	13.50	10.00
SLIDE PROJECTORS		
AO 500 Auto 500W	39.50	30.00
Brumberger 300 2¼x2¼	34.50	25.00
Kodak Merit 150W	17.50	12.00
Kodak Signet Auto 300W	47.50	35.00
SVE Skyline Auto 300W	26.50	20.00
45 Ann. Graphic RF f4.5	87.50	65.00
Revere 48 750W	74.00	60.00

BRAND NEW, TOP VALUE MERCHANDISE AT ROCK BOTTOM PRICES

	REG.	SPEC.
400mm, F5.5 Tele-Magor Preset	199.50	139.50
Bolsey B Threesome, Case, Flash	54.50	28.95
Rectaflex, F2 Xenon	299.50	171.50
Ikoflex IIA, F3.5 Tessar, Disc	176.00	76.00
Richoflex VI, F3.5 Ctd.	29.95	23.50
Nikon S, F1.4 Nikkor Ctd.	299.50	188.00
Ultrablitz Expert 111M	49.50	43.95
135mm, F4 Ctd. Zeiss Triotar PS	85.00	49.95
Carlo Dollino, CRFDR, F2.8	129.50	52.50
28mm, F3.5 Angenieux for Leica	120.00	72.00
35mm, F2.5 Angenieux for Leica	99.50	59.00
90mm, F1.8 Angenieux for Leica	149.50	89.00
Flexaret IIIA, F3.5 Ctd, Case,	109.50	48.95
Robot Star, F1.9 Xenon Ctd.	249.50	99.00
Contax IIA, F2 Sonnar, Disc.	336.00	228.00

	REG.	SPEC.
Contax IIIA, F1.5 Sonnar, Disc.	412.00	298.00
Norwood Flashrite	11.95	3.95
Ricoh 35mm Camera, F3.5 Ctd.	59.95	44.50
Robot Royal, CPLD RFDR, F1.9 Xenon	295.00	189.50
Edixa RFDR, Stereo Camera w/built in Exposure Meter, F3.5 Cassar, Prontor SVS	99.50	79.50
Edixa Stereo Camera, F3.5 Cassar, Vario	59.95	49.95
Super Ikonta A, F3.5 Tessar, X Sync.	99.50	69.50
Super Ikonta B, F2.8 Tessar, X Sync.	139.00	99.00
Super Ikonta C, F3.5 Tessar, X Sync.	114.00	84.50

	REG.	SPEC.
8mm, Keystone 300W Projector,	112.50	69.95
28mm, F3.3 Extreme W. A. Berthiot lens for Leica	99.50	69.50
100mm, F6.3 Mayer W. A. Press lens, Compur Rapid Syncro.	92.00	32.50
135mm, Soligor True Tele Lens F4.5 for Argus C3	75.00	49.95
Bolex Stereo Attach. Outfit for all 16mm Cameras and Projectors	387.00	69.50
Brumberger 300W BC, Projector,	48.50	29.50

	REG.	SPEC.
AO 303W BC Projector, case	48.50	29.50
Mansfield, 300W, BC Projector,	48.50	29.50

FOR EXAKTA & PENTACON

75mm, F1.5 Biotar Ctd. lens	216.50	139.50
80mm, F2.8 Zeiss Biometar	157.00	79.50
135mm, F3.5 Tele Picon Preset	74.50	47.95
135mm, F2.8 Soligor Preset	89.95	59.50
180mm, F5.5 Tele Picon Preset	79.50	52.95

EXPOSURE METERS . . . BRAND NEW . . . DEMONSTRATION MODELS

Norwood Director M2	$32.95	$23.95
Norwood M3	16.95	12.75
Weston Master II	31.50	22.95
GE DW 68	24.50	18.25
GE PR1	32.50	23.75
Bewi Automat	29.50	19.25
Sistomat X-3	29.95	19.25
Sekonic, Case, Chain	8.95	6.50

35mm KODACHROME

PROCESSING INCLUDED IN PRICE

FACTORY PACKED—1957 DATED

20 EXP.		36 EXP.	
1 ROLL	for $2.85	1 ROLL	for $4.25
3 ROLLS	for 7.95	3 ROLLS	for 11.59
5 ROLLS	for 14.99	5 ROLLS	for 18.75
10 ROLLS	for 24.50	10 ROLLS	for 35.95

LIMIT — 10 ROLLS PER CUSTOMER

LOAD YOUR OWN 35mm ANSCO CHROME
SO QUICK — SO EASY — SO ECONOMICAL
A CHILD CAN LOAD A ROLL IN 90 SECONDS
A 20 EXP. ROLL COSTS ONLY $1.11

1. A Daylight Bulk Film Loader
2. 28 ft. of Ansco Chrome—enough for 8 rolls (unguard—frame numbered—1956 date)
3. 8 Brand-new cassettes
4. 8 Mailing bags

ALL FOR ONLY 8.88

35mm GUARANTEED Factory Fresh RELOADS

These Cartridges are Laboratory packed and Quality Controlled by MINIFILM in its own Air conditioned Darkrooms. Twenty and 36 Exposure Cartridges are manufactured daily from 100 ft. rolls received fresh from Eastman Kodak and Ansco. Careful supervision and tremendous sales turn-over insures your getting reloads which are equal in quality and freshness to cartridges factory packed. THE ONLY DIFFERENCE IS THE PRICE.

PRICES INCLUDE DEVELOPING AND MOUNTING

ANSCOCHROME		ANSCO COLOR	EKTACHROME		
20 Exp.	36 Exp.	20 Exp.	20 Exp.	20 Exp.	36 Exp.
1 Roll.2.50	1 Roll 3.75	3 for 4.95	1 Can 11.95	1 Roll.2.50	1 Roll.3.75
3 for 6.65	2 for 6.95	6 for 9.59	2 Cans 23.39	3 for..6.95	2 for..7.35
5 for 10.50	3 for 10.29	10 for 15.49	3 Cans 33.95	5 for.10.95	3 for.10.50

28 ft. 35mm ANSCOCHROME Incl. Film Loader & Carts & Mail Bags —Developing & Mounting for 8 rolls $14.95

35mm Ektachrome Bulk Film 1957 Date 28 Ft. Price Incl. Dev. & Mtg. $16.95 Inc. Dev. 28 Ft. $11.50—100 Ft. $38.00

MOVIE KODACHROME

1 Yr. Expiration

FACTORY PACKED Daylight or Tungsten

8mm 25ft. Double Rolls	16mm 100 ft. Roll
4 Rolls $9.45	1 Roll $7.15
7 Rolls 14.99	3 Rolls 19.95

35mm KODAK TRI-X - PANATOMIC X

20 EXP. — 4 ROLLS $1.79 — 10 FOR $3.25
36 EXP. — 4 ROLLS 1.97 — 7 FOR 3.15
30 FEET — $2.25 — 100 FEET — 3.75

KODACHROME STEREO

PRICE INCLUDES DEV. & STEREO MTG.

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When the print you get is a disappointment, don't blame it on your photo. Probably there is nothing wrong with your color *shot*—it's all in the *print!* Or, to be more exact, *none* of your color quality shows up *in the print.* The rich color you thrilled to, the exposure you knew was just right, the clarity of detail . . . it all comes back to you *dull* and *drab,* color *washed-out* and detail *blurred.*

Truth of the matter is that each shot you take is taken under its own individual set of conditions, and its processing requires special, "tailored" treatment. If up to now, you've been using a processing house that produces assembly line quality, nine out of ten of your prints just never show what you put into the shots. If you've been using LIFE, there's a different story. You *know* that each shot gets individual treatment; modern, electronically controlled color equipment actually even compensates for over and under exposures . . . at LIFE. And personalized attention insures retaining *all* your true-to-life color and sharp, clear detail.

Yes, it's quality processing we're talking about, but you will find that quality costs no more at LIFE. Just look these prices over, and send us your next roll of color film. You'll see the difference!

COLOR PRINTING & DEVELOPING SERVICE

WALLET SIZE ..... 25¢

2½x3½	40¢	5x7	1.25
3½x3½	50¢	8x10	2.50
3¼x4	60¢	11x14	4.95
4x5	75¢	16x20	10.00

35mm Color Duplicates ..... 25¢

Cropping & Dodging on Request Add 50%

PROCESSING — Ansco Color, Ektachrome 120 & 620 Rolls ..... **$1.00 ea.**

Ansco Color & Ektachrome 35mm. 20-exp. Rolls, Processed & Mounted **$1.00 ea.**

Ansco Color 35mm "Mercury Rolls" Processed & Mounted ..... **$1.50 ea.**

ANSCO COLOR & EKTACHROME SHEET FILM PROCESSING

	6 Sheets or Less	Extra
2¼x3¼	$1.25	20¢ ea.
3¼x4¼	1.50	20¢ ea.
4x5	1.75	25¢ ea.
5x7	2.50	35¢ ea.
8x10	3.75	60¢ ea.

"Wallet Size" Prints ONLY, Limited to Transparencies Not Larger Than 2¼x3¼.

FREE COLOR PRINT ALBUM with each order for 6 or more color prints of same size. NOTE: This offer applies to the "wallet," 2½x3½, 3½x3½, 3¼x4 and 4x5 sizes only.

MIN. ORDER $1—CASH WITH ORDER

Write for our Special "Quantity Discount" Price Schedule.

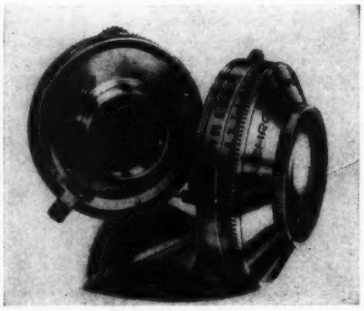
LIFE Color LABS

Dept. M. 6 Third Street, Saratoga Springs, N. Y.

LATEST COMPUR SHUTTER HERALDS NEW CAMERA DESIGN

There's a new concept in the Compur shutter that well may bring forth interesting designs in cameras of the future. In these, the couplings that operate the cock and release levers may be connected directly to the shutter internally instead of through external linkages as is the case now. This can lead to simpler camera design—not to mention foolproof operation.

Although not currently available in this country, the new shutter is expected to arrive in the near future. Its features will be a pleasant surprise for those of you who are used to seeing between-the-lens shutters with their ugly, protruding, manually operated cock and release levers. The levers have been moved out of sight to the rear of the housing. Operation is carried out by couplings connected to the film transport levers and



Front-back view of new Compur shutter shows clean lines, new location of scales, internal linkages.

body releases of some present day cameras, and of others yet to come.

This new design makes it virtually impossible to make an accidental exposure by brushing up against the release lever, or to interfere with shutter operation by getting a thumb in front of a moving cocking lever.

The only lever still visible is a small green one used to set the shutter for M or X synchronization or for delayed-action (V). Its location toward the rear of the shutter housing makes it unobtrusive. In this position settings are not likely to be accidentally disturbed when you move the shutter speed dial.

Advanced as all this is, the "new look" doesn't stop here: light value scale, f-numbers and shutter speed settings are all visible together from above at a glance.

Not only can you see the f-number and shutter speed combination you are using, but you can also see the other possible combinations that will give identical exposure. For instance you may be set for 1/60th at f/5.6. A glance at the scale will tell you that you can also

(*Continued on page* 114)

TREMENDOUS VALUES

INVENTORY SALE
16mm Silent Cartoons approx. 400' $6.00
16mm Sound Cartoons approx. 400' 8.00

ANSCO COLOR IN BULK
16mm—4c per ft. min. order ..... 50 ft.
8mm—25 ft. on camera spools $1.25
100' 8mm $5.00
(Processing not included)

CARTOONS, COMEDIES—*Silent*—$7.50 per reel approx. 400' reel. *Sound*—$10.00
FEATURES—*Sound*—$12.50 per reel—approx. 400'
SEND FOR NEW CATALOG

PHOTOGRAPHIC CONTACT PAPER
Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box $2.50

MOVIE FILM SPECIAL
100' 8mm double **$1.79**
Packed on 4 Camera spools 25'

ACCESSORIES
FILM DRIERS—good for paper and films—only $1.50
CHEMICAL KITS—D88, one gallon size—good for reversal or straight B&W processing—for paper & film. In powder form. $1.25
(Include postage)
8mm 200 ft. reels ..... — 3 for $1.00
8mm 200 ft. cans ..... — 3 for 1.00
16mm 400 ft. reels ..... — 3 for 1.00
16mm 400 ft. cans ..... — 4 for 1.00
100' 16mm camera spools ..... .25
16mm empty magazines ..... .75
8mm empty magazines ..... .75

ROLL FILM
#127, 120, 620, 116, 616
Black & White 10 for $1.95
120 & 620 color ..... 75¢ a roll
35mm 20 exp. B&W ..... 25¢
35mm 36 exp. B&W ..... 49¢
AERO EKTACHROME #120 and #620
Weston 40 ..... 3 for $2.85
35mm 36 exp. TRI X ..... 50¢ a roll.
Minimum order 4 rolls

35mm BLACK & WHITE BULK
ANSCO FINOPAN $1.25 (Weston 24) Kodak Super X or Double X $1.40

Bulk MOVIE FILM 8mm or 16mm
1500' (30 50' rolls) $11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) $9.95 16mm
400' rolls $3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm COLOR FILM
Available in ANSCO TUNGSTEN
35mm x 100' $22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including proc. $1.50 (3 for $4.25)
20 exp. rolls INDOOR ANSCO COLOR $1.00 (3 for $2.75)
AERO EKTACHROME CHEMICALS—1½ gal. $2.95

MOVIE FILM

Size	B&W	Colo.
8mm 25' dbl. roll	$1.15	$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' roll	2.75	5.95
16mm 50' magazine	1.90	3.50

Processing included—
With purchase of 6 rolls B & W of any size—ONE FREE

DEVELOPING SERVICE AVAILABLE
100' 16mm B&W $1.25
8mm 25' double ..... .60
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LIKE THE PROS CARRY #1118 GADGET BAG

WORTH MANY DOLLARS MORE **7.95**

Genuine leather, with rich suedine lining. Holds any Polaroid, reflex, movie or 35mm camera; along with tripod, flashgun, films, etc. 10 x 8½ x 5½ inches. Reinforced French edge. Smart, modern styling in handsome tan.

SAVE ALMOST 50% BUSCH-PRESSMAN

2¼ x 3¼ Camera

List 198.00 **109.50**

Brand new. With Voigtlander Color-Skopar f/3.5 lens, in Compur M-X synchronized shutter. Hugo Meyer rangefinder. Takes all standard cut film holders and adapters.

MUSICAL WEDDING ALBUM

Regularly 11.00

7.95

Built-in music box plays the "Wedding March" Holds twelve 8 x 10 prints. Beautifully textured white cover. (Additional leaves available).

#41 METAL FILE

for 2x2 Slides

List 1.98 **97c**

Holds 100 glass or 200 cardboard slides. Bakelite insert, with individually numbered slots, protects slides.

STAINLESS STEEL TRAYS

3 for 1.74

5 x 7. Famous make. Genuine stainless steel all the way through. Plenty of working room.

IMPORTED BINOCULARS ZEISS TYPE

Special **17.75**

Plus 10% Tax

#4012—6x30 Individual focusing. With Case.

#4080—8x30 Zeiss-type Binoculars, individual focusing, **19.50**

COMBINATION CARRYING CASE FOR LEICA M-3

Reg. 45.00 **29.50**

Holds your Leica camera plus flashgun and other accessories. Genuine leather in beautiful mahogany color.

FREE! 3.95 Slide File Carrying Case with your purchase of this Famous Make SLIDE VIEWER

Viewer Lists for 9.95

13.90 Value for only **7.95**

This famous make hand-held viewer enlarges your 2 x 2 slides 9 times larger, and with a deep dimensional effect. The Slide File Carrying Case is unbreakable and holds 100 slides, the Viewer, and has space for batteries and bulb. Maroon with gold lettering. Splendid gift.

UNDERWATER CAMERA HOLDER

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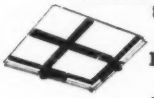
One-piece vinyl plastic container for holding a 35mm or reflex camera for underwater photography.

Famous Make All Metal ENLARGING EASEL



8x10 List 5.50 **3.45**

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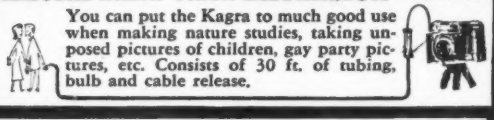
Flat and true for perfect borders. Steel masking bands, adjustable to all sizes. Clearly ruled, easily read markings. White enamel base.

KAGRA Remote Control EXTENSION 10.95



You can put the Kagra to much good use when making nature studies, taking unposed pictures of children, gay party pictures, etc. Consists of 30 ft. of tubing, bulb and cable release.

CHROME NECK CHAIN

3.95

Beautiful workmanship. Has swivel rings and positive screw-locks. 36 inches.

RED SABLE SPOTTING BRUSHES

1.25 Value

3 for 75c

Nos. 1 - 3 - 5. Pure red sable, with metal ferrule. Can be used with all kinds of paint, oil, varnish, etc.

AO 500-Watt SLIDE PROJECTOR

List 87.00

49.50 with Case

For 2 x 2 slides. 500-watt bulb. Brand new. Automatic focusing. Discontinued model.

Get Clearer, Sharper Enlargements with SEE-SHARP 2.50

SEE-SHARP solves the problem of focusing dim images resulting from dense negatives, or weak light in large magnifications. Makes the image clearer, easier to focus.

Our Own Special Purchase! ROWI Pocket TRIPODS

No. 588. Tilt top. 10 sections. Closed, 8 ins. Open, 48 ins. Weighs 15 ounces. **8.25**

No. 591. Tilt top. 8 sections. Closed, 10½ ins. Open, 55 ins. Weighs 16 ounces. **11.00**

Fits into pocket or gadget bag. Lightweight, smart. Sturdy metal sections with enclosure in permanent, ribbed black. Rubber tipped.

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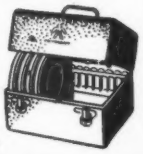

No. 1—Holds 12 8mm 200 ft. reels and cans, or 12 5-inch recording tapes. List 3.25 .....2.25

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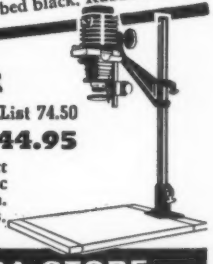
No. 5—Holds 9 16mm 400 ft. reels and cans. List 3.95 .....2.65

(Prices do not include reels and cans)

All steel. For reels and cans—and recording tapes. Double safety catch.

Sale! Famous Make 35mm ENLARGER



Complete with Elgeet 2" f/4.5 Coated Lens, Iris Diaphragm and Click Stops.

List 74.50 **44.95**

Superb performance on prints from contact size to 11 x 14 on baseboard. Micromatic focusing. Vertical or horizontal projection. Aluminum die-cast double condensers. Weighs less than 11 pounds.

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1956 MODELS

Famous 35mm Single Lens Reflex Cameras, with Focal Plane Shutter, and all of the other exclusive features. All cameras with Penta Prism and Rangefinder. If Waistlevel Viewfinder is desired, deduct $25.00 from the following prices:

EXAKTA VX WITH	New List Price	Demonstrator Excellent Condition	Used
50mm f3.5 Carl Zeiss Tessar	286.50	119.50	99.50
58mm f2 Carl Zeiss Biotar Pre-Set	298.00	179.00	149.00
50mm f1.5 Angenieux Pre-Set	416.50	299.00	192.00
50mm f2.8 Carl Zeiss Tessar Pre-Set	326.50	189.50	139.50
40mm f3.5 Macro-Kilar	229.50	189.50	155.00
58mm f2 Carl Zeiss Biotar Automatic	392.00	254.50	199.00
50mm f1.9 Schneider Xenon Automatic	398.70	258.00	195.00
50mm f2 Westagon Automatic	336.50	219.50	159.50
50mm f2.8 Westanar Automatic	296.50	179.50	139.50
50mm f1.9 Steinheil Quinon Automatic	398.70		

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SALE! FRESH FILM

No Reloads
Latest 1956 & 1957 dating.
All in original packaging.

Kodak

KODACHROME

	List	Sale
K135 20 Exp.	$1.85	$1.49
K135 36 Exp.	2.60	2.09
K828	1.00	.80
No. 369 8mm Roll Film	3.75	2.99
No. 337 8mm Magazine	4.85	3.89
No. 365 16mm Roll Film 100'	10.40	8.19
No. 382 16mm Magazine	6.95	5.49

KODACOLOR

127	1.10	.90
120	1.25	.95
620	1.25	.95

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E135 20 Exp.	1.85	1.46
E828	1.00	.75
E120	1.25	.99
E620	1.25	.99

Please indicate if indoor or outdoor film is desired.
Complete price lists available on all types of film (roll film, film pack, cut film) for all types of cameras (domestic and foreign).
We have in stock for immediate delivery Kodak, Ansco, Polaroid, Adox, and other makes.

CHOOSE THE CAMERA YOU WANT, WITH THE LENS YOU DESIRE!

		Camera Box Without Lens	Summicron 50mm f2	Summarit 50mm f2	Zunnow 50mm f1.1	Canon 50mm f1.8	Nikkor 50mm f1.4	Nikkor 50mm f2	Elmar 50mm f3.5
LEICA M-3	NEW	288.00	447.00	468.00	579.50	319.50	369.50	324.50	348.00
	Used	172.80	268.20	280.80	347.70	191.70	221.70	194.70	208.80
LEICA IIIF	NEW	180.00	336.00	357.00	499.00	239.00	289.50	249.00	237.00
	Used	108.00	201.60	214.20	299.40	143.40	173.70	149.40	142.20
CANON IVS	NEW	164.00	249.50	269.00	464.00	219.50	264.00	224.50	169.50
	Used	98.40	149.70	161.40	278.40	131.70	158.40	134.70	101.70
NIKON S2	NEW	195.00	—	—	499.00	—	345.00	299.50	—
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	Used	119.40	—	—	299.40	—	173.70	152.40	—
CONTAX IIIA	NEW	237.00	—	—	540.00	—	319.00	284.00	—
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COMPUR SHUTTER

(*Continued from page* 112)

use 1 sec. at f/22, or f/4 at 1/125. Which you use will of course depend on whether you need the extra depth of field of f/22 or the greater action stopping power of 1/125 sec.

For easy readability all numbers are in dark-colored ink on a matte chrome finish background. Light value numbers are color coded in red, while shutter speed and f-numbers are in black. There is also a third set of numbers, engraved in green. This scale has numbers from 2 to 125 seconds and is used to calculate long "B" exposures.

All in all the design of the new Standard Compur shutter is quite an event in photography: its readability and integration of scales will make it easier for the photographer to set and calculate exposures. This in turn will speed his picture-taking by freeing him to concentrate on subject matter.—NORMAN ROTHSCHILD

VERICHROME PAN

(*Continued from page* 57)

larly exposed (ranging from over- to underexposure) and developed as recommended (12 minutes in D-76 for the Verichrome Pan). Overall, the Plus-X negatives were denser and the highlight areas of overexposed negatives were heavily blocked up. When developed for 12 minutes, the Plus-X negatives looked just about the same as the Verichrome Pan negatives. However, when we developed the Verichrome Pan negatives for 18 minutes in D-76, they blocked up even worse than did the old Plus-X. From these tests we drew certain conclusions.

When similarly exposed and developed to about the same degree of contrast, Verichrome Pan and old Plus-X appear to have about the same speed. The 12-minute development appears to be near the maximum desirable with Verichrome Pan. You can "push" this film tremendously in exposure (index of 320, for example, with wonderful results) but you should not push it in development if you want to get the benefit of its best qualities.

Summing up

Verichrome Pan has tremendous exposure latitude (see illustrations *pages 56-57*). It is fast enough for much available light work and for bounce flash. It has the moderate contrast suitable for direct flash pictures. It is the happiest mate for electronic flash that we have come across. Outdoors it does everything that the snapshooter or professional could ask of a first class film. In other words—we liked it.—JOHN WOLBARST

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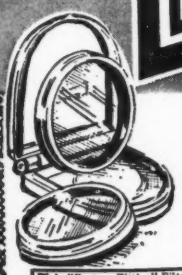

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#103 **RETINA** IA f:3.5, Super-Baldinette f:2.8, Retina Curtar 35mm f:5.6	2.95	8.75	3.50	9.95	2.95
#104 **RETINAS** f:2 and f:2.8, Retina IB, IIC, IIIC, II, IIA, IIB, Karat and Karomat	2.95	8.75	3.50	9.95	2.95
#105 **CONTAFLEX,** Contessa, Contina Tessar f:2.8, Ikonta 35	2.95	8.75	3.50	9.95	2.95
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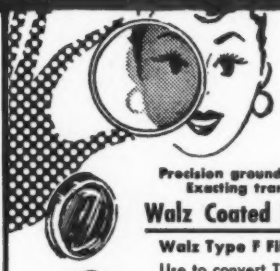

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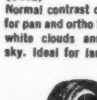

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KODAK K-100

(*Continued from page* 89)

parallax adjustment works:

After framing your shot in the regular way, you note the position of the upper cross on your scene. For 2½ to 7 foot distance you simply move the camera until the second or middle cross occupies the position formerly held by the reference cross. The lower cross is for distances of 1½ to 2½ feet. Corrections have been worked out for other lenses.

What about loading the K-100? The cover, on the right side, opens simply by turning a knob. Film fits snugly and easily into film gate and sprockets.

The footage dial must be set on load before the cover is replaced. We rather wished that a completely automatic footage counter had been installed on the camera. Occasionally we found ourselves shooting in the dark because we neglected to set the dial after loading. The self-setting indicators are considered to be inaccurate, however.

With the door closed you depress the shutter release lever at the rear of the camera, running off footage until reaching the 100-foot mark. The camera is ready to go to work. After filming down to zero, you operate camera below that mark, assuring enough tail to prevent fogging of the final scene on the spool.

Long motor run

One of the things we liked best about the K-100 is the 40 foot film run on one winding. It takes about 66 winds of the handle to wind the motor fully. But once the camera is wound up you've got plenty of motor run to handle slow motion shooting, where tremendous gobs of footage are often eaten up before the action is over. The long run is great for regular shooting, too. Often enough, you find yourself filming in spots where pausing to rewind means losing shots.

A second dial on the right side of the camera keeps track of the amount of motor run you have left from the last wind—a constant monitor warning you to rewind after every scene.

A dial located on the right side of the camera works easily and quickly to give 16, 24, 32, 48, and 64 frames per second speeds. The dial works a bit too easily. A knock or brush can change the frames per second setting without your being aware of it.

Single frame shooting is controlled by the shutter lever. You push the lever up independently of any other setting for an exposure of 1/20th of a second.

An accessory hand crank is available for either forward or reverse winding. No more than two feet can be wound back at a time—about the right length for lap dissolves but limiting for trick and double exposure effects. The K-100

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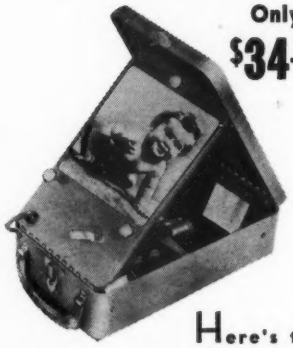

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does not have a variable or dissolving shutter. This necessitates gradually closing down the lens all the way for fades and dissolves.

The crank is geared at two frames per wind. That means for 16 frames per second shooting you have to get in about 8 revolutions per second; or 12 for 24 frames per second, cranking forward.

An electric motor is available for the K-100. Made by Camera Equipment Co., the motor shown on *page 89*, has a convenient platform for mounting the camera.

MODERN tested the K-100 under a variety of circumstances. It took most of the hurdles in stride that the average filmer is liable to meet. It rode on the floor of a station wagon over some pretty bumpy roads and operated perfectly at the end of the trip. We shot with it in cold weather without trouble.

One day we decided to do some telephoto shooting and forgot to bring a tripod. The flat bottom of the camera made it easy to rest it on fences, car tops, chairs, and numerous other supports.

During an available light session we found that the viewfinder gave a clear image even under poor lighting.

Professionals may find fault with the lack of a 200 or 400 foot magazine. Under certain types of shooting conditions this could be a limiting factor.

The K-100 turret model lists for $315 with a 25mm Ektar f/1.9 lens, and $415 with the Ektar f/1.4. Owners of single lens K-100's can have them converted to turret operation for $56.—THE END

CANON V AND ITS LENSES

(*Continued from page* 67)

its performance in any way that we could determine.

Our optical expert arrived independently at exactly the same conclusions, plus some more. The light transmission of the lens is excellent. At f/1.2 it really is an f/1.2 lens, at least for the central half of the negative; the light falls off noticeably at the side edges. The other f/numbers are accurately marked.

On the test bench the lens showed some flare wide open; it was no problem at f/2. The most interesting thing of all was that definition did not fall off at f/16 and f/22. The lens was well focused to the camera at all apertures, and there was no objectionable shift of focus throughout the full range of f/numbers (that's good). Our expert pointed out the engineering difficulties of making an iris diaphragm work efficiently at both f/1.2 and f/22, and said he thought these problems had been well solved. He admired the lens coating, and the finish of the mount. Any conclusions

(*Continued on page* 118)

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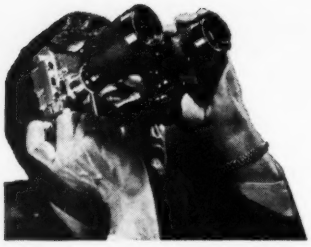

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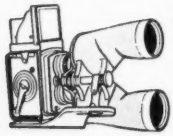

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CANON V AND ITS LENSES

(*Continued from page* 117)

about the f/1.2? Well, yes. It's a valuable item *if you need it.*

Our approach to the 35mm, f/1.8 lens was similar to that used with the f/1.2 lens. A semi-wide-angle lens of such high speed would be extremely useful for reportage under bad lighting conditions. Careful tests showed that this lens had a very flat field (which is good), that it did not shift focus objectionably when stopped down. At f/4 this was a "sharp all over" lens. At f/2.8 it was perhaps not quite on a par with an exceptionally good older model Canon 35mm, f/2.8 lens wide open. At f/2 and f/1.8 definition and ability to cover the entire negative sharply were definitely below what it could do at f/2.8. But it could take pictures of reasonably good quality in places where the older f/2.8 lens would be unusable.

Testing the 25mm, f/3.5 lens

This is a completely new lens designed to cover an angle of 81° on the diagonal of the negative. When this lens was tested for light transmission it was found to be more of an f/4 lens than an f/3.5. Our expert was of the opinion that this was due to the fact that the iris diaphragm had only six leaves instead of the usual 11 or more, that this produced a not quite circular aperture, thus cutting off a bit of the light. The lens was found to be well focused, to have a flat field (quite an achievement with such a wide angle) and to be otherwise well corrected. When closed down a little bit, to f/4, which was actually about f/4.7, it was better in performance than at its widest aperture.

A lens of such speed and covering power would be of great value in confined areas where there is little light. Even at f/4 this short focal length lens has great depth of field and puts a remarkably deep area into sharp focus.

The new Canon lenses are all set in beautifully finished black and satin chrome mounts. These mounts are a combination of lightweight alloys with brass for the moving and wearing parts. There are two other lenses shown on *page 65.* The 50mm, f/1.8 is a remounting of the standard Canon lens. The 28mm, f/2.8 is a new wide-angle lens covering 75° on the diagonal. It is a supplement to the 28mm, f/3.5 which Canon has been making for some time. Unfortunately, we did not have time to run complete tests on this lens; there will be more on it in a future issue.

The prices of the camera and lenses described are: Canon Model V with 50mm, f/1.8 lens, $325; with 50mm f/1.2 lens, $450; with 35mm, f/1.8 lens, $350.—JOHN WOLBARST.

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16mm x 100' roll	$2.75	$2.95	$2.75	$3.95

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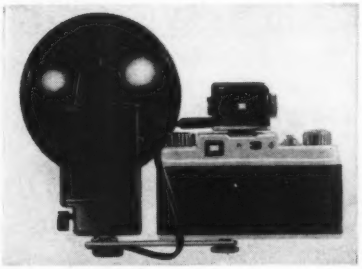
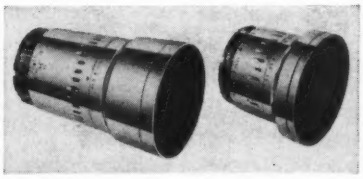
ARGUS C-44 SYSTEM

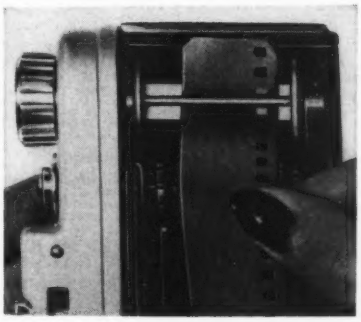
(*Continued from page 71*)



When the Argus Variable Power Viewfinder is on the C-44 camera the flash contact is covered up. But you can still take flash pictures. Here's what to do. Just attach the flashgun to the accessory bracket (*as shown*), and plug the connecting cord, which comes with the special bracket, into the side of the accessory viewfinder. This makes your flash contact.



Both accessory lenses in the Argus C-44 system couple to the rangefinder, are light in weight, come with built in adapter rings for filters, and have screw-in sunshades, shown on lenses, *above*. They are the 100mm, f/3.5 Cintagon telephoto (*left*) and the 35mm, f/4.5 Cintagon wide-angle—(*right*)—made by Steinheil for Argus.



Loading is easy on the Argus C-44. Place the 35mm cartridge in the film compartment, and thread film end in the permanently attached take-up spool, *as shown*. Three perforations of film should be under the roller, and perforations should be engaged on the sprocket. Film winds back at a sharp angle with emulsion side out. To replace the camera back, make sure the sides engage in grooves on the body. Lock on camera base fastens the Argus C-44 back tightly closed.

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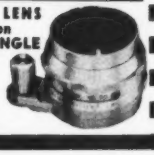

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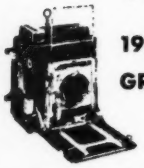

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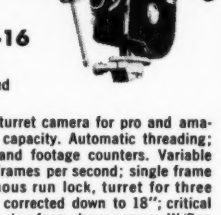

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LENS OF THE FUTURE!

(*Continued from page 75*)

powerful tool with which to improve the performance of an optical system.

At the close of World War II, Mr. Roger Hayward of Mt. Wilson Observatory patented a process for polishing aspheric surfaces with a new type of flexible polisher. Before this time, flexible polishing had produced only moderate quality surfaces. By combining the advantages of flexible polishers and rigid polishers, Hayward succeeded in producing aspherics of extremely high quality. His method does not require the optician to perform the tedious and time consuming hand corrections that had been previously necessary. The most severe limitation of his polishing technique was that it had to start with a fine-ground aspheric surface of greater accuracy than was usually obtainable.

This difficulty was solved by Dr. A. B. Meinel, a brilliant young astronomer at the Yerkes Observatory. He developed a method for fine-grinding with accurately made grinding tools that could be machined to any desired contour. Dr. Meinel used the combination of his grinding method and Hayward's polishing methods to make aspheric surfaces of excellent quality for his research in astronomy. The only question that remained was the practicality of these methods for commercial production of aspherics.

The optical industry today has started to prove that these methods can be used to produce high quality aspherics in commercial quantities. Several companies use Hayward's polishing techniques in making optical systems for the Air Force. The Perkin-Elmer Corporation uses both the Meinel and Hayward methods to produce a variety of aspherics for both military and commercial use.

Encouraging outlook

The outlook for photographic lenses is encouraging. It is safe to assume that before long the cost of making high quality aspheric elements will permit their extensive use in amateur and professional photographic lenses. In fact, the Elgeet Optical Company has just announced the first of a series of ultra-high-speed photographic lenses incorporating aspheric elements.

Today only a minute fraction of the lenses produced contain aspheric surfaces. But as the lens designers more fully understand the benefits of using aspherics in their designs, and as manufacturers realize that commercial production is now possible, this situation will change. We can look forward to sharper lenses of greater resolving power, wider fields, and higher speeds than ever before.

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Background data on aspherics

Although the manufacture in quantity of high quality aspherics is a very recent achievement, the theory and fabrication of aspherics have a history that dates back to the seventeenth century. The French philosopher and mathematician Rene Descartes (1596-1650) derived the general formula of a surface to correct the spherical aberration of a simple lens. This discovery was of limited value at the time. One reason was that spherical aberration is only one of the aberrations the lens designer must correct in his design. The more immediate reason was that nobody was able to make a lens of the shape determined by the mathematics. Although it was discovered in 1663 that a mirror telescope having a parabolic cross section would be free from spherical aberration, a half century elapsed before anyone succeeded in producing a parabolic mirror of sufficiently good quality for astronomy.

The advent of photography finally established the reflecting telescope as an indispensable tool for the astronomer. The early telescopes had very small relative apertures (slow speeds). In searching for telescopes of larger and larger relative apertures, the astronomers had to turn to mirror telescopes because optical glass of the size and quality necessary for large lens telescopes was not available. Mirror telescopes require less glass; the quality requirements for uniformity of glass are not so severe.

Refracting telescopes (lenses) still have application, but all of the larger telescopes are reflecting (mirror) systems. For example, the largest refracting telescope in the world is the 40-inch diameter lens of the Yerkes Observatory, University of Chicago. Its aperture is only f/19. But there are some twenty reflecting telescopes in the world whose diameters are larger than the Yerkes refractor. The largest, of course, is the 200-inch diameter parabolic mirror at Mt. Palomar, whose aperture is f/3.3.

The acceptance of the reflecting telescope insured the permanence of the use of aspheric surfaces. However, in only a few other applications were the difficult-to-make aspherics used. Bausch and Lomb in America, and Zeiss in Europe, among others, used aspherics for spectacle lenses of such great power that spherical surfaces would be inadequate. These spectacle lenses were custom made and were very expensive. Several manufacturers obtained patents for photographic lens designs using aspherics. One company announced a photographic lens using an aspheric element, but later withdrew it from sale. Evidently the production of high quality aspherics was still too difficult for commercial application.

In the early 1930's Zeiss produced binoculars using an aspheric surface in the eyepiece.

Because the aspheric was near the focal plane, the quality of the surface did not need to be too precise, although it had to be somewhat better than the aspherics used in condenser systems. This is believed to be the first optical instrument using a pronounced aspheric of moderate quality that was produced and sold in substantial production.

In 1930 once more the field of astronomy awakened interest in aspherics.

Bernhard Schmidt, an associate of the Hamburg Observatory in Germany, devised an astronomical camera that combined the desired properties of wide field and ultra-high speed.

The camera consisted of an accurate spherical mirror and a thin aspheric correcting plate to compensate for the spherical aberration of the mirror.

Schmidt's discovery was anticipated in part by an American, G. A. H. Kellner, in a patent obtained here in 1910.

Aspherics in World War II

During World War II, the development of infrared detection and signaling devices depended upon optical systems of great light-gathering power, and Kellner-Schmidt systems were used extensively. This meant that aspheric corrector plates had to be produced in large quantity. They were made at the American Optical Company and at the University of Rochester, New York by sagging polished glass discs into ceramic molds, and at Polaroid Corporation by molding plastic in polished metal forms. These were moderate quality aspherics.

Since then Kellner-Schmidt systems have found application not only in astronomy and military optical systems, but for many other uses where wide fields and high speeds are required. They have been used for projection television systems, and in cameras for X-ray fluoroscopy. Some of these systems have the speed of f/0.6, not far from the theoretical limit of f/0.5.

Aspherics have been used in the design of microscopes and magnifiers by David Grey of the Polaroid Corporation, by Perry of Adam Hilger in England, and by Dr. Robert E. Hopkins of the University of Rochester. Dr. Hopkins also used aspherics in the design of the high aperture 120 degree lenses used in the Todd-A.O. wide screen movie process. Bausch and Lomb makes cylindrical elements for use in their Cinemascope lenses. Aspheric surfaces are also used in the reflecting microscope designed by C. R. Burch in England.

But no matter where high quality aspherics have been used, they have presented the same manufacturing problems until very recently. Precision aspherics had to be custom-made at high cost.—THE END

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(*Continued from page* 73)

Lastly, you'll notice white dots spaced between the U, O, A, and C markings. These with the U, O, A, and C settings indicate full stop differences in aperture. If you want to change exposure by one full stop, these dots should make it easier to do so without resorting to memorizing the full stops or doing mathematics on the spot.

Now let's get back to the important news. No more Weston speeds? ASA only? Weston announced that both systems of ratings would be published for owners of old and new meters. Their first published folder with both ASA and Weston speeds gives the following information:

"WESTON SYSTEM—Films for test are purchased across the counter at photographic stores throughout the United States. Exposures are made in a Standardized Sensitometer and development is done strictly in accordance with the recommendations of each film manufacturer with respect to developer and time. The film rating is then determined from the resulting characteristic curve.

"EXPOSURE INDEX—Films for test are purchased across the counter at photographic stores throughout the United States. Exposures are made in a Standardized Sensitometer and the films are then developed to the American Standards Association's specifications.

"The interpretation of the characteristic curve of each film follows exactly the ASA specification, 'American Standard Method for Determining Photographic Speed and Exposure Index.' The film rating is then determined from the resulting characteristic curve.

"NOTE—Color, black-and-white reversal-process movie films and Polaroid material cannot be tested by the Weston or ASA methods. Film ratings for these are determined by exposing film in carefully calibrated cameras and developing the film in accordance with the film manufacturer's recommendations."

The listings of speeds in the folder indicate that there is little practical difference between Weston and ASA indexes. Sometimes the Weston number is slightly higher than the ASA number, sometimes it's the other way around. The maximum variation between any of them would only amount to half a stop or so, a difference which would hardly show up in a standard black-and-white negative. So for all practical purposes, in general black-and-white photography the numbers are interchangeable. In color, however, the ASA exposure indexes seem about 20 per cent higher than the Weston. And it's advisable to set them accordingly.

(*Continued on page* 124)

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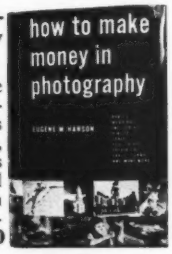

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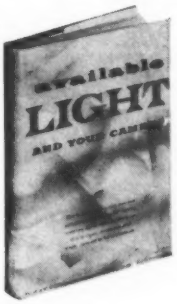

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WESTON MASTER III

(*Continued from page* 122)

So Weston will continue to operate its own sensitometric labs as always, checking facts instead of relying on film manufacturer's claims, assuring the photographer of an unbiased account of each new film as well as constant rechecks on old ones. Those small Weston folders listing film speeds represent an extremely important but unsung Weston service for all exposure meter owners. Over twenty-five years ago, Weston labs established order out of the chaos of film manufacturers' claims and established the Weston system, the first workable system of classifying film speeds in the U. S. It's good to know that Weston's labs will now continue to serve with ASA exposure indexes and Weston film ratings.

Oh yes, the price of the Weston III meter is $32.50 including a carrying case.—H. K.

X-500

(*Continued from page* 62)

made with Phenidone, a very potent developing agent (Microphen also is made with Phenidone).

The second reason seems to be its extreme dilution. It takes much more energy to develop the heavy concentration of exposed silver halide crystals in the highlight areas of the negative than is needed to develop the small amount of exposed silver halide represented in the shadow areas. Thus, the dense highlight areas quickly exhaust the much diluted developer in contact with them, so development there slows down (until you agitate the film again). During the same period the lightly exposed shadow areas do not exhaust the developer in contact with them and continue to develop to their full density.

Don't over-agitate

This points up the importance of consistent, gentle agitation with X-500. Do not over-agitate—5 seconds each minute is enough, and try not to whip things into a froth while so doing.

The third reason is that X-500 causes a slight overall fogging of the film—not enough to harm image quality in any noticeable way. This slight fog may add as little as one percent to the density of the image in the highlight areas, while at the same time it may add 100 percent to the density of some shadow areas in the negative. In effect, it reduces the differences in density between the highlights and the shadows, and that means less contrast and, usually, easier printing.

By comparison, D-76 is a powerful, undiluted developer which does not ex-

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haust easily and produces a virtually fog-free negative. These are highly desirable characteristics for most photographic purposes, but not necessarily desirable for the development of 35mm negatives exposed under bad light conditions.

It's the presence of the fog in negatives C and B (*page 60*) which accounts for much of the apparent difference between them and negatives D and E. If you keep this in mind it will help to avoid misinterpreting these pictures.

How to expose with X-500

When you are dealing with fast films and powerful developers, over-exposure is the greatest danger. You will get best results from X-500 and 35mm films by giving the minimum correct exposure. This is best done by taking advantage of the reserve speed in the film, and the best way to do *that* is to set your exposure meter to an artificially high exposure index. With all Ansco 35mm films, set your meter at 2X the "normal" exposure index. With Ilford HPS, set it at 3X the recommended exposure index. With Ilford HP3, Kodak Tri-X and new Plus-X, set the meter to 4X the "normal" exposure index of the film.

However, to get correct exposure with these advanced settings, you must take a careful meter reading of those shadow areas in the subject which contain important detail. And you must expose for those areas. If you do not, the resulting negatives will be underexposed.

Do not worry too much about the highlights. As pointed out, X-500 at 1:10 does not block up highlight areas excessively, and in an average scene any highlight area containing important detail should be easily printable.

Although X-500 and the superspeed films produce the most spectacular results, we believe that the developer does its most useful work with a fine grain, medium speed film, such as new Plus-X, or Verichrome Pan in the Bantam size. There the results are really outstanding.

These films can be used at 4X normal exposure index outdoors or under tungsten light with beautiful results. Negatives show very little graininess; contrast is moderate; they print easily. The films are not embarrassingly fast outdoors; indoors they are capable of doing well under any but the most adverse conditions.

How to store X-500

Although X-500 has good keeping properties, like any other developer it will eventually deteriorate if exposed to air. So, if you start to use a quart of the stuff, it's a good idea to break up the remaining developer into small quantities and store them in small, full, tightly stoppered bottles to prevent oxidation.—JOHN WOLBARST

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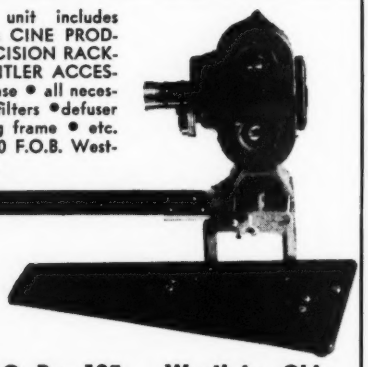

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Auricon Hollywood 16mm SOUND-ON-FILM CAMERAS SINCE 1941

THE NEW VITESSA L

(*Continued from page* 68)

portant feature in this type of camera—the Vitessa L ranks high. And the camera seems sturdy and well constructed. It opens and closes easily. Pushing the shutter release opens the doors, but does not actuate the shutter. To close the camera two thumb markings on the lens mount must be pushed with equal pressure.

The meter is also easy to operate. A chart on top of it indicates which letter to use for various ASA, Weston and DIN film speed ratings. To set the meter to the correct scale, you rotate the knob on the back of the camera till the scale with the correct letter appears in the meter window. Outdoors and in brightly lighted interiors this built-in exposure meter was sensitive and accurate. In some low-light situations, however, we could have used a booster cell. And if you shoot with fast film like Eastman Kodak Tri-X or Ilford HP3, at ratings higher than the recommended ones, you may find the Vitessa L meter's top rating of ASA 200 slightly inconvenient. In what way? If the meter indicates a light value of 11 with the scale set at "F" for 200 ASA you need to use the next value. 12, to shoot at 400. Incidentally, while the camera is designed to be used with the LVS scale you can set the camera by the more conventional method—but not easily. Push the LVS lever out and away from the LVS scale and hold it there. With your other hand set shutter and f/stop.

The film counter (on the camera body just below the left operating side of the camera) is one of the most readable we've seen. But it must be set before you replace the camera back. It has a different set of letters for film reminders than you may be used to. N for black and white negative film, T (D) for reversal color film for daylight, etc. And when you finish a roll of film there's a man-sized folding rewind crank for rewinding that film back into the cartridge.

What does all this add up to? The Vitessa L is a darn good camera which combines a fast lens with rapid shooting and good construction. In addition, it's one of the few really portable, collapsible, 35mm cameras now on the market.

CORA WRIGHT

NEW ROBOT ROYAL 36

(*Continued from page* 72)

Test shots made with the Royal 36 and 2.8 Xenar lens proved sharp and crisp even at full aperture. Other lenses were not available. Like that on the Robot Royal 24, the lens mount is of the breech lock type. To lock or unlock the lens mount, you rotate a quarter turn a semi-circular locking lever under the lens. This lever looks deceivingly like the focusing lever on several other makes of 35mm cameras. When the camera is held in focusing position, should you mistakenly try to focus with this lever, you may unlock the lens mount, causing the lens to fall out.

The semi-automatic film advance mechanism is wound clock fashion with a folding key located at the bottom left of the camera. The camera can be wound rapidly but the key has somewhat sharp edges and repeated windings may result in sore fingers.

The loading system is a bit complicated. The film is fed from standard 35mm cassettes into a special take-up cassette which has to be taken apart in order to load the camera. The take-up cassette is made of three separate pieces and the film leader has to be slipped into a tight spring clip on the cassette's spool.

Although the Royal 36 is the newest design it by no means supersedes the Royal 24, which is still in production and on the market, for those who prefer the rapid burst features and the 24 x 24mm format. Lens mounts for the two cameras are almost identical in design, but the manufacturers have thoughtfully made a minor change in the mount of the Royal 36 to prevent accidental interchanging between the two cameras. Lenses for the Royal 24 of course do not cover the larger 24mm x 36mm format of the Royal 36.

We had the Robot Royal 36 in pretty constant use for over a month. Unlike the many other sequence cameras that have come and gone from the market, the Robot didn't misfire or jam. It always worked with the efficiency that has continuously marked the products of this camera line. It was certainly an excellent and dependable 35mm camera.

—TED RUSSELL

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PHOTOGRAPHY PLACE

(*Continued from page* 28)

and valued this trend is unique:

Clare Mallison managed the internationally famous Vogue Studio for many years and was instrumental in the development of many of today's outstanding photographers.

George Greb has been recognized for many years as a man dedicated to photographic techniques and processes. One of the great photographers in the field today, he is gifted with an immense organizing ability.

Bill Symons was Public Relations Director for United Aircraft Corp., Ad Director for McGregor Sportswear, Advertising Coordinator for W. T. Grant Company.

The group operates from three studios, the largest one at 240 East 45th Street, New York City—another in New York at 214 East 41st Street consisting of a group of studios including a skylight studio. The studio in Detroit is probably the most unusual in the U.S., if not the largest. The Majestic Theatre (an ex-movie house) was completely disemboweled—balcony and boxes removed, etc., and a shooting space of 100x100 (40 ft. ceiling) evolved with no pillars, no obstructions.

The 45th Street studio has been described as "more like a Hollywood movie set than a still photography studio." It has a shooting area of 3700 sq. ft., a black-and-white negative darkroom, an Ektachrome darkroom, two print rooms, a fully equipped kitchen, and a dressing room. Three or four large and elaborate studio set-ups may be photographed simultaneously.

Equipment

The studio lighting equipment includes six 2000-watt spots, six 5000-watt floods, six 750-watt spots, six 1500-watt floods, a dozen small spots, and forty 500-watt floods. Three "spiders" each provide 22,000 watts, making a total of 66,000 watts available at any one time for studio lighting. In addition to the 66,000 watts of tungsten available, the studio also has 29 Ascor power packs, and nine studio speedlight heads.

Camera equipment includes eight modern 8x10 Deardorf view cameras, one Kodak 11x14, a 5x7 Deardorf, 5 Rolleiflexes, a Leica and a large closetful of lenses ranging from wide-angle to 24 in. telephotos.

When asked the chances of success for the lucky winners of MODERN's contest who will be apprenticed to Photography Place, George Greb answered: "There is, of course, no pat formula for success in any field. However, I would say that some of the essentials include a burning desire to photograph and be a photographer, plenty of initiative, sensitivity, good taste and eye for design, the ability to conceive and to create, and to work, and work, and work."

MODERN asked the same question of other photographers at Photography Place and obtained these answers:

Don Honeyman, who specializes in high fashion illustration and who has been with *Vogue* in New York, Paris and London: "Well, let's put it this way; I was a 1940 prize winner in the *Vogue* photo contest, and my prize included an apprenticeship at the Vogue Studios. I think that many young photographers need an outside stimulus to keep them out of a rut and raise their standards."

Photographer Leslie Rousseau, charming and attractive brunette ex-model: "Of course an apprenticeship is not enough in itself to make a photographer. To be successful he must be sensitive, and curious; he must *look*, he must *see*, he must *care*."

Norman Parkinson, famous for his elegant photographic art in the British and American *Vogue:* "In the old days people who wanted to learn an art or a craft were apprenticed for years. Whether a man wanted to be a painter or a carpenter, he was apprenticed. Technique is very important, until you get to the stage when you have perfected your technique to such a degree that you no longer have to think about it. This takes years; that is why a good apprenticeship is so important."

Bruce Knight, ex Conde Nast art director: "Technique is purely secondary—it must be taken for granted that you are a good technician. You must have an eye for pictures—and taste has to be developed. If the potential photographer does not already have an art background he must study design, expose himself to great pictures, go to museums."

Other photographers at Photography Place are:

Cecil Beaton, author of many books, world traveler, artist and photographer to the English royal family.

Henry Clarke provides *Vogue* magazine with highly creative photographic fashion coverage from Paris.

William Grigsby is especially well known for his interior photography in *House and Garden* and elsewhere.

Sante Forlano, recent art discovery of *Vogue* and a tremendous force in the field of contemporary photographers.

This, then, is Photography Place. A strange blend of technology and culture, artists and technicians. For any young photographer interested in the top advertising and commercial fields, an apprenticeship there is like a key to heaven. And if you would like to be an apprentice at Photography Place, all you have to do now is win the contest.—THE END

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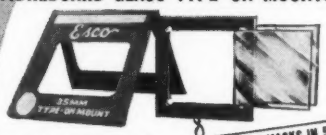

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WHAT'S AHEAD

(*Continued from page* 46)

when it comes to *individuals*, their codification within any statistical group can be completely upset by human responses which cannot be enumerated. A simple example is the following: suppose you judged a random group of photographs on the basis of overall print density and it was found that you prefer light prints. This would then be established as a fact, that your preference—as far as print density is concerned—is toward light prints. But now suppose you were asked to pick from another random selection of prints that one that you *liked best*. It is not unlikely that you would choose a very dark print if its picture content held more appeal than other prints which were considerably lighter. An obvious case such as this shows that we are, as individuals, quite unpredictable.

No extensive contemplation is necessary to reach the conclusion that picture evaluation is *at least* as perplex as a chess game. The possibilities exceed the number of electrons and protons in the entire universe. Thus, one might believe (as I do) that knowledge about the techniques of photography is good, to the extent that it gives one statistically reliable assurance of "photographic" success, but knowledge of the subject, in itself, gives you only one chance in thousands of billions to come up with a picture that will stand the test of time if judged on aesthetic merits.—THE END

FREE LITERATURE

Three new record catalogues—of special interest to cine fans who are adding sound to their home movies—are available from *Thomas J. Valentino, Inc., 150 W. 46th St., New York 36, N. Y.* A variety of background, theme and cue music is to be found in each of two 8-page lists: one introduces the Video Moods Recorded Library; the other is Impress Records' catalogue of new releases.

The third and largest list (26 pages) is a Major Records catalogue of sound effects. Available are bird calls, harbor noises, horns, animal voices, trains, clocks striking, and many others. A selection of mood music completes the catalogue.

A new brochure on **Tiffen Polaroid light-polarizing filters** explains how clear, sharp pictures can be shot through glass; how marble, furniture, wet streets, metallic and reflective non-metallic objects, often distorted by glaring patches of light, can be photographed to maintain their texture and color. An explanation of how you can see the polarizing effect of these filters before shooting is also given. To obtain a free copy, write to *Tiffen Marketing Co., 71 Jane St., Roslyn Heights, Long Island, New York.*

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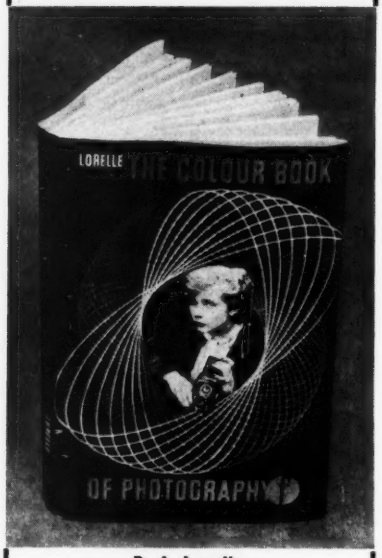

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(*Continued from page* 110)

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Wide screen movie making is no longer the private domain of the professional cameraman. More and more amateurs are adopting anamorphic techniques—or starting to think about wide screen filming as something they would like to try.

One of the latest anamorphic lenses is the Superama 16, a five-element unit designed for the amateur. It is used for both taking and projecting 16mm film.

The Superama 16 can be mounted on any lens of 25mm focal length or greater, including telephoto lenses. However, with lenses of less than 32mm focal length, a high degree of vignetting occurs at the edges of the image.

According to the manufacturer, the best lens to use with the Superama 16 is an objective of 35mm focal length or greater. Especially recommended are the helical focusing lenses found on Leica cameras. Of course, you'll need a C mount adapter if you employ a still camera lens. Lenses with rotating focusing mounts are not suitable with the Superama. Nor can wide angle movie lenses be used with Superama. Zoom lenses can be utilized as the prime lens, providing they are used from 32mm focal length up.

One of the unusual features of the Superama is its focusing system. The lens has two overlapping scales, one marked in white, and the other in red. The white scale reads from eight feet to infinity. The red scale reads from five feet to seven feet.

Unlike other lenses, the helical mount of the Japanese-made Superama is fully extended at the infinity setting. The lens is depressed for near distances. The opposite is true of other lenses.

The Superama is fitted to your lens with a triple adapter supplied with the lens. Adapters have a one-inch hole that must be reamed out for a perfect lens fit. An adapter for either a silent or sound projector is also supplied.

MODERN's test showed the lens to be acceptably sharp. Because of the overall size of the Superama 16 and the prime lens a tripod is practically a must.

No special viewfinder is presently available for the Superama 16. A viewfinder of half the focal length of the prime lens will give approximately the horizontal coverage of the Superama. Proper masking provides the 2.66 to 1 image ratio produced by the anamorphic unit. On some cameras you may find that the length of the Superama barrel interferes with the viewfinder. The viewfinder may have to be offset.

We found the projected image to be a real stopper when enough room was available for a really big picture.

The Superama, distributed by Radiant Mfg. Co., lists for $159.50 for silent projectors, and $169.50 for sound.—M.A.M.

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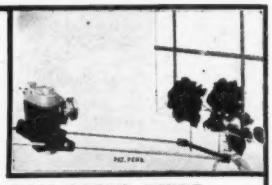

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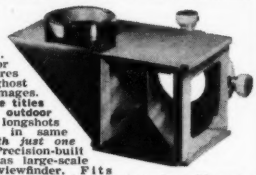

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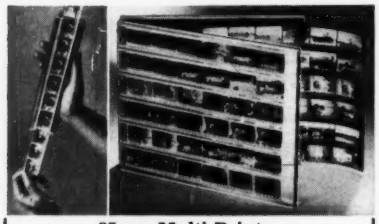

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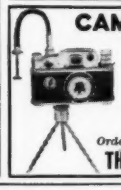

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FREE LANCERS! Sell your photos to the huge house organ field. 3,000 company publications buy! Payment from $10 to $100 for single photo-and-captions. Free information. Gebbie Press Photos, 151 W. 48, N.Y.C. 19.

LEOTARDS, Bikinis, costumes. Send $1.00 for actual photos. Stan Stanton, Liberty 1, New York.

NEWS Photos Wanted. For Details and Press Card Application Write Accredited Press, Box 148, Lawrence 2, New York.

1956 PIN-UP CALENDAR—$1.00!* (12 Costumes). Pictorial Catalog—$1.00* (*Both Apply on Merchandise) Finest Portrait Drapes, Pin-Up Swim Suits, Costumes, Bikini's, Lingerie. Maureen of Hollywood, 128 S. Alvarado, Dept. 5, Los Angeles 57, Calif.

Rare Books, Booklets, Art. Send 10¢ for illustrated catalog. Alladdin Book Co., 210-MP Fifth Ave., New York 10.

Mount your photos into pins, earrings, tie clasps, etc. Amazing possibilities. Send dime for illustrated brochure. Milady, G.P.O. Box 1328, N. Y. 1.

Dance, Pin-Up Costumes, Bikinis, Opera Hose, Tights. Catalog 50¢. Quincon, Box 422B, Quincy, Mass.

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NATURAL COLOR POSTCARDS from your transparencies for souvenirs, advertising. Colorart, 70 West 46th, New York.

BIKINIS, leotards, $2.98. Cover Girl Originals, 776 8th. Ave., New York, N. Y.

Picture Post Cards Made From Your Photograph. 1000 $11.00. Raum's, 4154 Fifth Street, Philadelphia 40.

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by Josef Schneider, one of the Country's leading child photographers. Tells and shows you in 208 pages and 275 illustrations and diagrams, all the tricks that get best pictures of little folks—tots to 'teen-agers. Gives priceless information on most effective use of flood, flash and speedlights for black and white and color. All you ever need to know to take really fine pictures of children..... **$4.95**

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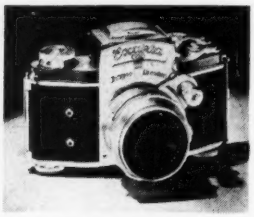
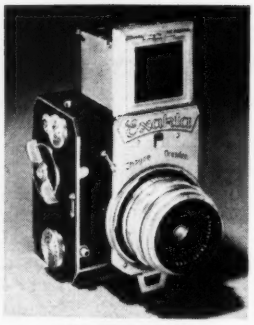


The Exakta VX



The Exakta 66

The Exa

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25c more . . .

When it comes to accessories, especially small ones, there is no "bottom" to the price range. Millions of shoddy accessories are flooding the market. Take lensbrushes, for example. You have seen those shoddy ones that "shed" their bristles and deposit more coarse whiskers on the lens than they remove dust particles. Yet thousands of people buy them. Why? Because they cost 25c less than a good one.

We are Exakta Specialists and handle nothing but Exaktas and accessories for Exaktas. We are not in the lensbrush business. Lens brushes are a very insignificent item. The point we want to make is simply this:

Even a small item like a lensbrush must give satisfactory service. So we select our lensbrushes with the same care and discrimination that goes into the selection of all of our Exakta accessories. The lensbrushes we sell must be made of very soft camel's hair. They must not scratch the lens. They must not shed. They must last. They may cost a few cents more. So what? They are still the better buy!

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If you are thinking of getting an Exakta, write for complete details. You will soon be convinced that it is to your advantage to buy your Exakta from the only Exakta Specialist in the country—from Seymour's, where your camera has a "home" as long as you own it.

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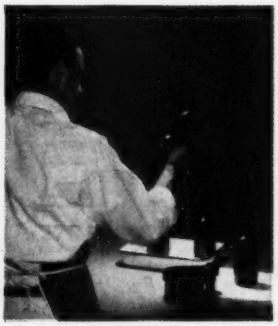
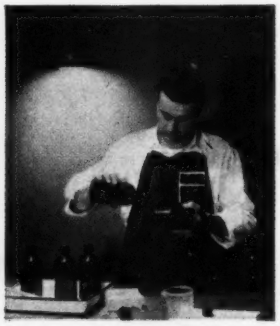

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